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CATALOGUE

OF

RARE OBJECTS

IN

BRASS, LEATHERS, AND WOOD

ILLUSTRATING THE

ART OF OLD JAPAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF

MR. BUNKIO MATSUKI

THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1903

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NEW YORK

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CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* upon the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, *Auctioneer*

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PREFATORY NOTES

COLLECTORS and connoisseurs are only too well aware that it is becoming increasingly difficult to secure really fine examples of the arts of old Japan. In certain kinds the original source of supply may be said to be exhausted. But in Japan, as elsewhere, religious art, when at its best, was unquestionably the greatest art; and because of its religious character, and for other reasons, hardly any of this has heretofore reached us. Peculiar circumstances, which will be explained farther on, have, however, enabled the enterprising and enlightened owner of the present collection to bring together examples of Buddhist art of the best periods, in number sufficient to afford a fair general view of its history and development in Japan.

Buddhist Art.—Buddhism had already existed for some twelve centuries as an organized religion before it reached Japan by way of China and Corea. It had become divided into several sects, had produced a voluminous literature and a system of artistic symbolism as complete as that of Byzantine Christianity. This symbolic art seems to have originated in India while that country was still under the influence of the Greek art of the Alexandrine period. The classic imprint, though greatly modified by native Hindoo and Chinese ideas, is still strongly evident in the oldest Buddhist works preserved in Japanese temples and palaces. Painted in gold lacquer or inlaid in mother-of-pearl,

Hindoo karyobinga (birds with woman's heads) still show their affinity with the sirens and harpies of Greek vase paintings. The apsaras (angels) floating in air, and the Buddha giving himself as food to the famished tiger on the ancient tabernacle of Horiuji * have the elongated proportions and the graceful lines of Hellenistic sculpture. The general *ordonnance* of the oldest Buddhist paintings is much like that to which we are accustomed in late Greek work, though the Chinese element manifests itself plainly in curiously contorted rock strata and many other touches of an idealism alien to the Greek.

Kaneoka.—The three panels by Kaneoka Kosé in the present collection — from the door of another Buddhist tabernacle—still show the lasting influence of the Greek style, though later than the tabernacle of Horiuji by three hundred years. In the meantime the capital had been moved from Nara to Kioto, and Buddhism had become, in a sort, the established religion, having almost absorbed the native Shinto cult.† The esoteric doctrines introduced from China by the great preacher, Kobo Daishi, had taken root and demanded a new symbolic expression. In technique, also, there had been very considerable changes. The old elegance of line is preserved in this Kaneoka triptych, but coupled with a new feeling for life ; the attitudes are still graceful as in the Kwannon, or majestic as in the Amida, but are more expressive ; the

* Probably the oldest existing painted monument in the Far East. It is of Corean origin. See " Histoire de l'art du Japon, ouvrage publié par le Commission Impériale du Japon a l'Exposition universelle de Paris, 1900," p. 40.

† Shinto may be roughly defined as a worship of ancestral spirits.

coloring is much more varied, the ornamentation of the drapery and other accessories more sumptuous and elaborate. A purely Japanese spirit had begun to assert itself, and the artists were often laymen, or, when devoted to religion, they exercised secular professions as well. Kobo Daishi, himself, laid out gardens and painted portraits; and Kaneoka, one of the most versatile artists of Japan, was noted for his pictures of horses, landscapes and flowers quite as much as for his religious paintings. The legend tells of a horse painted by him escaping at night to browse upon the neighboring rice-fields, until, having been detected by some farmer, who observed the mud clinging to his hoofs, he was restrained by a halter. The story may be taken as evidence of the degree of realism to which he had attained in profane subjects, yet the religious paintings attributed to him have much of the ideal grandeur and suavity of a Cimabue or a Duccio. The nearly contemporary mosaics of St. Praxede are not to be compared, as art, with Kaneoka's work.

Takuma.—Kaneoka died A.D. 931. Of his followers, known as the Kosé school, though they seem to have hung close to the skirts of the Chinese painters of the Tang and Sung dynasties, Takuma Tamenari (who flourished *circa* A.D. 1050) showed so much originality that he is ranked as the head of a school of his own. Japanese Buddhism had in his time entered upon a new phase. The austere practice and the mystic doctrine of Kobo Daishi were abandoned, and the popular and influential preachers were those who showed most indulgence to mundane foibles, and who could describe most eloquently the jewelled beauties of the fabled paradise of Mount Meru. Taku-

ma's most noted work is the painting of the nine cycles of paradise, in the Phœnix Hall of the Biodo-in of Uji. The broadening of the line in the four Takuma panels, when compared with the knife-like sharpness and regularity of the line in the Kaneoka triptych, is to be noticed. It is the first step in a progressive thickening and shading of the line, which reached its height in the graphic draughtsmanship of the later Kano school, and which led finally to painting in values without the use of the line.

Kano Eitoku.—The designer of some of the finest carvings in the collection was one of the most celebrated painters of the school of Kano, whose practice was founded in the main upon that of the Chinese painters of the Sung and Yuen. Kano Eitoku rose to prominence under that strangest genius in the history of Japan, the stable boy who became ruler of his native land, conqueror of Corea, and whose dream it was to plant a Japanese dynasty upon the throne of China. The carvings in question are from Hideyoshi's pleasure palace of Momoyama. Eitoku's pupil, Kano Sanraku, is believed to have shared with him in the work of decoration.

Eitoku was noted for the grand scale of his paintings. He rejoiced in painting hermits and heroes, large as life, under plum trees or pine trees of corresponding height. These he dashed off with a brush of straw dipped in a bucket of India ink. The breadth and vigor of the carvings from Momoyama show that in their execution he was seconded by a carver worthy to be associated with him.

Jinguro.—They are, in fact, among the best works of Jinguro, second of his race, and first among the famous carvers of Japan. He is said to have belonged to the

Tategawa family of temple builders, of which Mr. Matsuki is a descendant.

Work in Metals.—The period which we have cursorily reviewed was that in which Buddhist art was at its best. The painted remains, as should be expected, are much less numerous than those in bronze and other metals. The colossal Buddhas and Kwannons will never leave Japan, but Mr. Matsuki has been happy in obtaining many interesting temple ornaments in bronze or gold-surfaced brass which may give some idea of the work in metals of this period. The graceful little Buddha from Thibet is not unworthy to represent in a small way the colossi of Nara and Kamakura.

Though much that is of the greatest interest has since been produced, Buddhist art has never regained its ancient supremacy. From the earliest times there had flourished along with it one or more schools of painters, *enlumineurs*, caricaturists, who devoted their talents to the illustration of romances (monogatari), to the illumination of the sacred rolls, or to humorous and satirical drawings in which frogs and mice and foxes mimicked the doings of the court and of the bonzes. This was the secular and native side of old Japanese art. From it has come much of what is most characteristic in the minor arts of more recent times. The deftness of touch, the happy blending of gold and colors, the delicate or humorous observation shown in many of the motifs on the Himeji leathers of this collection may be said to be an inheritance from the noble but fun-loving and color-loving miniaturists of the Tosa and Yamato schools. Still, in this little known art of leather we find many Buddhist motifs, and, for a time it was

greatly influenced by the leather work of Europe. The envoys sent by some of the Southern nobles to Pope Gregory XIII. brought back, among other presents, pieces of Venetian stamped leather, some of which may, perhaps, be found in the present collection. Later, the privileged Dutch traders brought in many specimens of their work, which were used, like the softer and less elaborately decorated native leathers for linings of helmets and cuirasses, for coverings of boxes, pouches, and other objects. These had, for a time, a marked effect on the native manufacture.

It remains to say that Mr. Matsuke, as descendant of famous architects and temple builders, has had opportunities as a collector which could occur to no other man. His maternal grandfather, Bansai Tategawa, to whom was entrusted the restoration of several ancient Shinto and Buddhist shrines, became in this way the owner of the carved and painted decorations removed from the crumbling structures. These formed the basis of his collection.

At the time of the Imperial Restoration, about thirty-five years ago, an attempt was made to forcibly separate the Shinto and Buddhist cults, which, in many cases, had for ages shared the same temples. Artistic relics of great age and value were swept out of the "purified" Shinto shrines. About the same time the abolition of the feudal system led to the dismantling of many castles of the daimio, and their marvels of decorative art were added to the already rich Tategawa collection, while others fell into the hands of people of taste, who, also, were anxious to save them from destruction. It was in following up these last that Mr. Matsuke came upon the interesting specimens of old leather work, of which he has had practically the first choice.

CATALOGUE

FIRST AFTERNOON'S SALE

Thursday, February 12th,

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

1 Five Specimens of Adzukigawa, or Bean Leather.

Rich brown tone. Plum design in stencil.
29 inches by 21 inches.

2 Four Specimens of Adzukigawa Leathers.

Light brown tone. Conventional chrysanthemum in stencil.
32 inches by 23 inches.

3 Three Specimens of Adzukigawa Leathers.

Brown tone. Stencilled with design of sword guards on which Japanese letters are written.
26 inches by 22 inches.

4 Two Specimens of Adzukigawa Leathers.

Chocolate tone. Stencilled in floral design.
28 inches by 23 inches.

5 Two Specimens of Adzukigawa Leathers.

Rich brown tone. Plum design in stencil.
26 inches by 22 inches.

6 Specimen of Adzukigawa Leather.

Rich chocolate tone. Chrysanthemum design.
27 inches by 23 inches.

7 Adzukigawa Leather.

Dark orange tone. Chrysanthemum design.
26 inches by 26 inches.

8 Adzukigawa Leather.

Rich brown tone. Plum design.
27 inches by 26 inches.

9 Four Specimens of Komonkawa Leathers.

Characters meaning "happiness and longevity" stencilled in black on rich orange-yellow ground.
33 inches by 30 inches.

10 Three Specimens of Komonkawa Leathers.

Conventional floral Karakusa design. Dark blue color.
29 inches by 22 inches.

11 Six Specimens of Komonkawa Leathers.

Design of sacred jewels floating on water. Rich brown tone.
31 inches by 23 inches.

12 Three Specimens of Komonkawa Leathers.

Conventional cherry blossom design. Dark brown tone.
29 inches by 24 inches.

13 Two Specimens of Komonkawa Leathers.

Conventional cherry-blossom design. Dark gray tone.

30 inches by 25 inches.

14 Three Specimens of Komonkawa Leathers.

Satsuma crests design. Rich orange background.

37 inches by 33 inches.

15 Three Specimens of Komonkawa Leathers.

Conventional peony design. Rich brown background.

30 inches by 23 inches.

16 Five Specimens of Komonkawa Leathers.

Daisy design. Rich brown background.

31 inches by 22 inches.

17 Four Specimens of Komonkawa Leathers.

Assorted. With various designs and shades. Rare examples.

18 Four Specimens of Komonkawa Leathers.

Assorted. With various rare patterns and shades.

19 Four Specimens of Komonkawa Leathers.

Assorted. With various rare patterns and shades.

20 Seven Specimens of Shunagawa, or Striped Leathers.

Rich seal brown, fine buff and various other shades.

21 Sarasa Leather.

Flying hōwō birds in cream color on warm gray ground.

27 inches by 24 inches.

22 Sarasa Leather.

Design, fallen cherry flowers. Delicate white and steel-gray color.

26 inches by 23 inches.

23 Sarasa Leather.

Conventional dragon in lattice work.

24 inches by 22 inches.

24 Small Sarasa Leather.

Reed and duck design on dark green background.

22 inches by 17 inches.

25 Sarasa Leather.

Conventional Karakusa design in light chocolate color. Date, 1860.

28½ inches by 8 inches.

26 Sarasa Leather.

Dragon and cloud design in low tints of bluish gray and faint purple.

26 inches by 20 inches.

27 Sarasa Leather.

Fallen cherry flowers in white on dull purple background.

24 inches by 22 inches.

28 Two Specimens of Sarasa Leathers.

Conventional floral design, dull gray and red on buff ground.

28 inches by 23 inches.

29 Two Specimens of Sarasa Leathers.

Hōwō and Karakusa design in rich brown.

28 inches by 24 inches.

30 Tempei Leather.

Lion and peony design in various delicate brown tints.

26½ inches by 22 inches.

31 Sarasa Leather.

Shippo lattice pattern in blue and rich brown.

31 inches by 16½ inches.

32 Sarasa Leather.

Design of dragons and sacred swords stencilled in red and blue on dark yellow ground.

54 inches by 51 inches.

33 Pair of Old Japanese Leather Panels.

Storm dragon in black and gold lacquer. Date, *circa* A.D. 1700.

Each, 11 inches by 7¾ inches.

34 Old Japanese Grained Leather Panel.

Lotus leaves and asters in dark red lacquer.

12½ inches by 8 inches.

35 Old Japanese Leather Panel.

Scattered flowers and fruits on ground of gold lacquer. Date, *circa* A.D. 1650.

12½ inches by 8½ inches.

36 Two Old Japanese Lacquer Panels.

Mushikawa (insect leather) design. Dragonflies, and butterflies, embossed in high relief in gold and colors. An early specimen of this style. Date, *circa* A.D. 1700.

Each, 8 inches by 9 inches.

37 Old Japanese Leather Panel.

Kara-ko, or "Chinese baby" pattern. Date, *circa* A.D. 1750.

11½ inches by 7 inches.

38 Old Japanese Leather Panel.

Design of leaping carp on a greenish ground.

12 inches by 7¾ inches.

39 Old Japanese Leather Panel.

Replica of 38. Ecru ground.

11 inches by 7 inches.

40 Old Japanese Leather Panel.

Design of grapes, lilies, etc., showing European influence. An early specimen of the Himeji school. Date, *circa* A.D. 1550.

13 inches by 9½ inches.

41 Old Japanese Leather Panel.

Dragon design in fine black and gold lacquer. An early specimen of Himeji work. Date, *circa* A.D. 1700.

12 inches by 8 inches.

42 Two Old Japanese Leather Panels.

Design of flying storks on black lacquer.

Each, 6½ inches by 11 inches.

43 Old Japanese Leather Panel.

Design of leaping carp and waterfalls, finely embossed, in brownish leather.

10½ inches by 4¼ inches.

44 Two Old Japanese Leather Panels.

Bearing the Tomoye crest in gold on red ground. Part of the caparison of a war-horse.

Each, 10 inches by 6½ inches.

45 Old Japanese Leather Panel.

Turtles in running stream, in black and gold lacquer.

12½ inches by 9 inches.

46 Old Japanese Leather Panel.

Cucumber vine embossed in colors on black ground.

10½ inches by 6 inches.

47 Old Japanese Leather Panel.

Flying birds embossed and partly gilt on black ground.

12½ inches by 9 inches.

48 Old Japanese Leather Panel.

Autumn flowers and insects embossed in colors on black ground.

11 inches by 6½ inches.

49 Old Japanese Leather Panel.

Morning glories and other flowers embossed in gold and colors on grained leather.

12 inches by 8½ inches.

50 Old Japanese Leather Panel.

Lily embossed in colors on pale ecru ground. Date, *circa* A.D. 1850.

10 inches by 6¼ inches.

51 Old Japanese Leather Panel.

Poppy embossed in natural colors on pale buff lacquered leather. Date, *circa* A.D. 1850.

10 inches by 6 inches.

52 Old Japanese Leather Panel.

Tennin, or Buddhist angel, on white grained leather. Date, *circa* A.D. 1850.

10 inches by 6 inches.

53 Old Japanese Leather Panel.

Hōwō, or bird of paradise, on white grained leather. Date, *circa* A.D. 1850.

10 inches by 6 inches.

54 Old Japanese Leather Panel.

Gourd on pale buff ground. Date, *circa* A.D. 1850.

10 inches by 6 inches.

55 Old Japanese Leather Panel.

Arrowhead plant in stream, on buff ground. Date, *circa* A.D. 1850.

10 inches by 6 inches.

56 Old Japanese Leather Panel.

Embossed, gilt and painted with various medallions and other designs.

Greatest measurements, 17 inches by 22 inches.

ANTIQUE OBJECTS IN BRASS AND BRONZE

57 Twelve-sided Pierced Brass Lantern.

The decoration is of kiri crests and floral scrolls, with cloud forms and pendants in metal at top.

Height, 15½ inches.

58 Old Brass Lantern.

Square shrine form. Side panels are beautifully pierced with floral design.

Height, 21 inches; width, 14 inches.

59 Old Brass Lantern.

Gold-surfaced brass, in globe shape. Frames pierced with shippo pattern.

Height, 13 inches.

60 Pair of Old Brass Lanterns.

Used to hang in temple porch.

Height, 10½ inches.

61 Pair of Old Temple Lanterns.

Gold-surfaced brass. Rare example. Date, *circa* 1650.

Height. 13½ inches.

62 Old Brass Temple-gate Lantern.

Height, 7½ inches.

63 Pair of Temple Hanging Lanterns.

Polished brass, the panels perforated in a Karakusa design. Sixteenth century.

Height, 13 inches.

64 Pair of Temple Hanging Lanterns.

Hexagonal form, with perforated panels. Eighteenth century.

Height, 10 inches.

65 Temple-gate Hanging Lantern.

Gold-surfaced brass. Unique hexagonal form. Eighteenth century.

Height 13 inches.

66 Old Palace Hibachi with Cover.

Brass. Ornamented with a conventional cloud design in relief, and chased.

Height, 8½ inches.

67 Old Palace Hibachi.

Brass. With a decoration of panels bearing kirin in relief, and chased.

Height, 9 inches.

68 Pair of Old Hibachi.

Brass. Pale yellow color. Fukuro, or "bag" form. A rare example.

Height, 8 inches.

69 Old Palace Hibachi.

Brass. Deeply chased with a conventional peony pattern. It has two hanging handles of trilobed pattern.

Height, 9½ inches.

70 Old Brass Hibachi.

In sentoku color. Lion-head handles, peony design border.

Height, 8 inches ; diameter, 10½ inches.

71 Old Brass Hibachi.

Made from ancient gong. Fine yellow tone.

Height, 10 inches ; diameter, 13 inches.

72 Ancient Nara Bronze Figure.

A standing Buddhist priest. Eighth century.

Height, 8 inches.

73 Ancient Nara Bronze Figure.

Representing Buddhist priest at prayer. Eighth century.

Height, 8½ inches.

74 Polished Brass Vase.

Chinese form. Floral design chased on surface. Made by Kamakichi, of Ise. Date, 1800.

Height, 14 inches.

75 Circular Gong.

Decorated with a dragon in *repoussé,* and colored ivory white and red. Date, *circa* A.D. 1650.

Diameter, 29 inches.

76 Pair of Old Brass Temple Lanterns.

Fire globe has pierced Karakusa design. Six bells hang from the roof.

Height, 50 inches.

77 Large Temple Vase.

Gold-surfaced brass. Hōwō and dragon design wrought in very high relief. Rich gold tone. Seventeenth century.

Height, 17½ inches.

78 Four Temple Vases.

Gold-surfaced brass. Chased design of lotus. Rare examples. Sixteenth century.

Height, 6¾ inches.

79 Pair of Keman. (Pendant temple-ornaments of metal imitating a woman's coiffure of ribbons and flowers, formerly offered in India as *ex votos.*)

Gold-surfaced brass of particularly rich tone. Lotus design. Pendant ornaments of metal. Date, *circa* 1500.

Length, 23 inches.

80 Old Keman.

Made from three kemans of colored bronze, interchained with beads and brass ornaments.

Height, 30 inches; width, 5½ inches.

81 Pair of Keman.

Red bronze tone. Lotus design. Pendant ornament of beads. Date, 1650.

Length, 28 inches.

82 Pair of Keman.

Gold-surfaced brass. Lotus design. Pendant ornament of metal. Date, 1741.

Length, 26 inches.

83 Keman.

Gold-surfaced brass. Lotus design in pierced work. Pendant ornament of elaborately pierced metal. 1650.

Length, 20 inches.

84 Old Brass Candlestick.

Temple column form.

Height, 18 inches.

85 Old Temple Candlestick.

Gold-surfaced brass. Lotus-leaf design.
Height, 11½ inches.

86 Temple Bronze Candlestick.

In the form of lotus plant.
Height, 10 inches.

87 Temple Candlestick of Brass.

In the form of a stork mounted upon a tortoise, and bearing a branch of lotus in his beak.
Height, 16 inches.

88 Temple Candlestick of Brass.

In the form of a stork on a tortoise. Fifteenth century.
Height, 18 inches.

89 Pair of Old Metal Candlesticks.

Chased with floral design.
Height, 10½ inches.

90 Pair of Old Brass Candlesticks.

Curious floral form.
Height, 11 inches.

91 Folding Brass Candlestick.

Gold surface. Used in travel in olden times.
Height, 15 inches.

92 Temple Candlestick.

Brass. Stork and turtle design. Sixteenth century.
Height, 13 inches.

93 Temple Brass Candlestick.

Stork and turtle design. Sixteenth century.
Height, 15 inches.

94 Pair Palace Hanging Lanterns.

Gilded bronze. Globe shape, with perforation of floral designs.

Height, 11 inches.

95 Finial of a Shrine.

Form of a hōwō bird holding a string of metal ornaments in his beak. His wings are spread, and his tail feathers curved upward. Date, *circa* A.D. 1650.

Height, 19 inches.

96 Buddhist Shrine.

Gold-surfaced brass. Has an elaborately chased lotus stand. Seventeenth century.
Height, 15 inches.

97 Large Temple-gate Lantern.

Gold-surfaced brass. In the form of kiriko. Eight-sided. The panels are perforated in a Karakusa design.

Height, 28 inches ; width 29½ inches.

98 Large Temple-gate Lantern.

Of gold-surfaced brass. Unique hexagonal form. Perforated panels.

Height, 21 inches ; width, 29 inches.

99 Pair of Ornaments.

In the shape of a chrysanthemum crest, in polished brass *repoussé*.

Diameter, 28 inches.

100 Old Brass Temple Frame.

A warrior combating with a reptile.

Height, 15½ inches.

101 Pair of Pendant Ornaments.

Composed of chains of metal flowers. These are intended to represent the flowers which were said to have fallen from heaven when Buddha preached. Seventeenth century.

Height, 21 inches.

102 Pair of Pendant Ornaments.

Similar to the foregoing.

103 Pair of Pendant Ornaments.

Of smaller size.

Height, 16 inches.

COLLECTION OF POUCHES

104 Pouch.

In nui-tsubushigawa, or embroidered leather. Clasp in silver and gold, representing two war gods. Silver chain, and netsuke in ivory and silver.

105 Pouch.

In deerskin inlaid with a design of irises in enamelled leather. Silver clasp representing a demon's head. Silver chain, and ivory netsuke.

106 Pouch.

In nui-torigawa, or partly embroidered leather. Design of dragon and flames. Silver chain and ivory netsuke.

107 Pouch.

In old Japanese leather, showing European influence. Lined with stamped leather. Dragon clasp in iron and gold. Silver chain and carved ivory netsuke.

108 Pouch.

In nui-tsubushigawa. Silver clasp representing a Chinese warrior. Silver chain, and netsuke of ivory and chased silver.

109 Pouch.

In nui-torigawa. Clasp representing peacock and peahen in iron and gold. Silver chain and carved ivory netsuke.

110 Pouch.

Nui-torigawa. Design of dragon and clouds. Silver clasp, silver chain, and carved ivory netsuke representing the animals of the Chinese zodiac.

111 Very Large Pouch.

Nui-torigawa. Design of peonies, with clasp of gold bronze, representing a Buddhist lion. Heavy silver chain and mounts, with coiled dragon in gold, and ivory netsuke with design in niello. The chain and mounts are of the middle of the eighteenth century; the pouch, of the latter part of the same century.

112 Pouch.

Nui-tsubushigawa. Silver clasp in very high relief, and elaborate silver chain and netsuke. The mounts are of the best period of the eighteenth century.

113 Pouch.

Nui-tsubushigawa. Hōwō clasp in silver and gold. Elaborate silver chain, and netsuke of ivory and silver, with design of stork and tortoise in high relief, symbolizing "longevity."

114 Pouch.

Deerskin. Design of lotus flower and leaves inlaid in enamelled leather. Silver clasp representing Buddhist lions and cub. Silver chain and carved ivory netsuke.

115 Pouch.

Nui-tsubushigawa. Silver clasp of peonies in high relief. Silver chain, and ivory netsuke with beautifully chased coiled dragon of silver.

116 Pouch.

Nui-torigawa. Design of dragon and flames. Clasp representing Buddhist lion in gold bronze. Silver chain, and netsuke of ivory with finely chased silver dragon.

117 Pouch.

Japanese leather. Silver clasp representing a tiger. Silver chain, and netsuke with Buddhist lion and peony in relief. The mounts are of the eighteenth century.

118 Pouch.

Japanese leather. Clasp of iron and gold, representing the Chinese hero Ror-chi-chin. Silver chain, and netsuke in ivory and mother-of-pearl.

119 Carved Wood Tobacco Pouch.

Inlaid with ivory and nacre. Carved wood slide, and netsuke representing a mask of old age. Signed by Mei-zan. *Circa* A.D. 1800.

120 Carved Wood Tobacco Pouch.

Inlaid with ivory and nacre. Carved wood slide, and netsuke representing a demon mask. Signed by Gioku-zan, pupil of Mei-zan.

121 Carved Wood Tobacco Pouch.

Inlaid with ivory and nacre. Carved wood slide and netsuke, the latter representing a mouse. The pouch signed by Gioku-zan, the netsuke by Tomo-kuni.

122 Pocketbook.

Nui-torigawa, flowers and stream. Very finely embroidered.

123 Pocketbook.

Very fine old Japanese leather. Embossed with Buddhist designs in colors, on a gold ground.

124 Pocketbook.

Old Corean hand-painted leather. Fifteenth century.

125 Pocketbook.

Old Japanese leather. Quail-feather pattern. Clasp of silver gilt.

126 Pocketbook.

Old Japanese leather. Sixteenth century. Bronze clasp in form of a snake.

127 Bag.

Old Dutch leather. Old copper and silver netsuke. Very rare.

128 Bag.

Shohei leather. Design of fantastic animals and flowers embossed in colors. Of the Ashikaga period. Exceedingly rare.

129 Leather Inro.

Stamped and gilt leather in imitation of gold brocade. Silver clasp and finely carved wood netsuke. Leather of this character is very rare.

130 Leather Inro.

Old Dutch leather, with silver clasp representing a bunch of grapes. Porcelain slide and carved ivory netsuke.

131 Pouch.

Old Himeji leather. Silver clasp representing a horsetail plant. Slide of cornelian, and carved wood netsuke.

132 Pouch.

Old Dutch leather. Clasp in iron and gold, representing a fish. Carved ivory slide and netsuke.

133 Pouch.

Old Dutch leather. Clasps in bronze and silver. Carved ivory slide and netsuke.

134 Two Pouches.

Old European leather. Netsuke of carved ivory.

135 Old Leather-covered Wine Flask.

With mount of ishime (stone texture) bronze. Lacquered mouthpiece and cover; netsuke of elaborately carved wood, representing bamboo, cherry and pine. A rare and beautiful piece.

136 Two Pouches.

Old European leather, with silver clasps and carved ivory netsukes.

137 Two Pouches.

Old European leather. Netsuke of red lacquer and enamel.

138 Two Pouches.

Old European leather. Silver clasps, and netsukes of carved ivory.

139 Two Pouches.

Old European leather. Netsuke of carved ivory and silver.

140 Two Pouches.

Old European leather. Metal slides, and netsuke of carved ivory and mother-of-pearl.

OLD LEATHERS AND MISCELLANEOUS OBJECTS

141 Three Specimens of Old Sarasa Leathers.

Karakusa, hōwō and komon patterns. From Ishida collection of Kioto.

142 Three Specimens of Old Sarasa Leathers.

Iris, poppy and other floral patterns.

143

144 Two Specimens of Old Sarasa Leathers.

Conventional floral patterns. Rare example.

145 Three Specimens of Old Sarasa Leathers.

Old crest patterns.

146 Three Specimens of Old Sarasa Leathers.

Conventional floral patterns. Rare example.

147 Three Specimens of Old Sarasa Leathers.

Karakusa, iris and komon patterns. Rare example.

148 Ancient Doll of Carved Wood.

The face and hands coated with gypsum. The costume and armor of a general of the middle of the Tokugawa period. By the famous dollmaker, Katoriya, of Osaka. *Circa* A.D. 1780.

Height, 26 inches.

149 Ancient Doll of Carved Wood.

The face and hands coated with gypsum. The costume of a herald of the Tokugawa period. Companion to the foregoing.

Height, 19 inches.

150 Ancient Doll.

Representing a nobleman in armor. Companion piece to the above.

Height, 25 inches.

151 Ancient Doll.

Representing a herald. Companion piece to the above.

Height, 20 inches.

152 Pair of Temple Hanging Lanterns.

Of polished brass. Hexagonal shrine form. Perforated panels.

Height, 13½ inches.

153 Gold-surfaced Brass Crown.

Cylindrical. Karakusa chased design. Pendant of metal ornaments. Sixteenth century.

Height, 7½ inches.

154 Gold-surfaced Brass Crown.

Pendant of metal ornaments and beads. Used in Buddhist temple ceremony. Sixteenth century.

Height, 9 inches.

155 Old Copper Dish, with Tripod.

Figure of dragon hammered out.

Height, 3 inches ; diameter, 9½ inches.

156 Temple Incense Burner.

Gold-surfaced brass. Square form, with curved legs. Crest design. Seventeenth century.

Height, 3½ inches.

157 Temple Tea Bowl.

Gold-surfaced brass. Karakusa design. Seventeenth century.

Height, 3½ inches.

158 Pair of Brass Hibachi.

Thibetan figures in high relief.

Height, 11 inches; diameter, 15 inches.

159 Old Brass Hibachi.

Gold-surfaced brass. Lion-head handles, and peony relief on border.

Height, 8 inches; diameter, 11 inches.

160 Old Brass Hibachi.

Gold-surfaced brass. Lion-head handles, and hōwō bird panel decoration in relief.

Height, 8 inches; diameter, 11 inches.

161 Old Bronze Hibachi.

Conventional cloud and medallion pattern.

Height, 14 inches.

162 Old Brass Hibachi.

Millet and quail design in relief.

Height, 13 inches.

163 Old Brass Hibachi.

Flight of stork in relief and chased.

Height, 14 inches.

164 Pair of Temple Hanging Lanterns.

Gold-surfaced brass. Hexagonal shrine form. The panels perforated in design of ivy leaves.

Height, 13½ inches.

165 Temple Hanging Lantern.

Polished brass. Sixteenth century.

Height, 9 inches.

166 Temple Hanging Lantern.

Polished brass. Primitive hexagonal form, with perforated panels. Sixteenth century.

Height, 11 inches.

167 Pair of Temple Hanging Lanterns.

Height, 8½ inches.

168 Old Brass Tray.

Gold surfaced brass. Form of lotus leaf.

Diameter, 6½ inches.

169 Pair of Old Embroidered Silk Hangings.

Dragon design in blue tone. Used on temple post.

Height, 64 inches; width, 6½ inches.

170 Pair of Old Silk Temple-post Hangings.

Hōwō birds, tiger and dragon design woven in various colors.

Height, 62 inches; width, 5½ inches.

171 Old Hanging Bronze Gong.

Diameter, 23 inches.

172 Old Colored Bronze Okimono.

Wise man on horseback.

Height, 14 inches.

173 Old Bronze Dish.

Form of lotus flower. Used exclusively in Buddhist temples. Rare specimen of thirteenth century.

Height, 11 inches.

174 Three Small Brass Bowls.

Designs of lion, rabbit, and monkey, chased in high relief. Made by Okokusai, of Ise. Date, *circa* 1820.

Height, 3 inches.

175 Old Brass Niyoi, or Buddhist Sceptre.

With precious stone carved and inlaid.

Length, 18 inches.

176 Old Brass Bowl.

Hōwō bird in high relief and chased. Sixteenth century.

Height, 3½ inches.

177 Old Lock and Key.

Gold-surfaced brass. Tokugawa crest. Seventeenth century.

178 Ancient Bronze Tablet.

The image of Fudo, or fire deity, chased and in high relief. Rare example of twelfth century.

Height, 6½ inches.

179 Pair of Shrine Lamps.

Of gold-surfaced brass. Richly decorated with metallic floral ornament.

Height, 12 inches.

180 Udzuragawa, or Quail-feather Leather.

In shades of brown, suggesting at once the marking of the feathers of the quail. Surface of the skin has a peculiar crêpe finish.

29 inches by 22 inches.

181 Udzuragawa Leather.

In shades of dark brown. Wave-like crêpe finish.

37 inches by 31 inches.

182 Udzuragawa.

In shades of brown. Crêpe finish.

32 inches by 27 inches.

183 Udzuragawa.

In shades of brown. Crêpe finish. Little broader stripe than the above.

41 inches by 28 inches.

184 Two Specimens of Udzuragawa.

In shades of black. Crêpe finish.

Each 35 inches by 25 inches.

185 Udzuragawa.

In shades of brown. Crêpe finish.

35 inches by 27 inches.

186 Udzuragawa.

In shades of dark blue. Crêpe finish.

35 inches by 23 inches.

187 Udzuragawa.

In shades of dark blue. Rare. Crêpe finish.

37 inches by 23 inches.

188 Udzuragawa.

In shades of black. Crêpe finish.

38 inches by 27 inches.

189 Two Specimens of Udzuragawa.

In shades of brown. Crêpe finish.

Each 32 inches by 23 inches.

190 Udzuragawa.

Dark blue and buff stripe. Fine example.

53 inches by 29 inches.

191 Udzuragawa.

Delicate yellow tone. Stripe pattern. Fine example.

45 inches by 28 inches.

192 Two Specimens of Udzuragawa.

One dark blue ; other, yellow tone.

38 inches by 22 inches.

193 Old Sarasagawa.

Animal and bird pattern in dull green and red on brown background.

38 inches by 35 inches.

194 Two Specimens of Old Sarasagawa.

Hindu figure. Design in various dull colors on buff ground.

Each, 26 inches by 22 inches.

195 Front of a Japanese Cuirass.

Made of old Dutch leather. With a curious design of flowers, shells and seaweed in their natural colors on a dull silver ground. Very rare example.

Greatest measurements, 21 inches by 9 inches.

196 Cuirass Front of Old Dutch Leather.

Similar to the foregoing.

Greatest measurements, 12½ inches by 7 inches.

197 Two Old European Leather Panels.

Design of birds and branches bearing grapes and other fruits in gold, on a ground of deep ruby red.

Each, 28½ inches by 17 inches.

198 Pair of old European Leather (Italian ?) Panels.

Stamped design of cherubs among flowers and fruit in gold, on a ground of dark crackled varnish over silver.

Each, 12 inches by 12 inches.

199 Two Old Dutch Leather Panels.

With flowers and birds in silver, on a ground of pale green.

Each, 10½ inches by 9 inches.

200 Very Old European Leather Panel.

A curious diaper design on a silvered background which has been tooled with small hand stamps.

15½ inches by 6½ inches.

201 Old Dutch Leather Panel.

Flowers and leaves in golden lacquer over metal.

11½ inches by 8 inches.

202 Old European Leather Panel.

Sprays of flowers on a metallic ground glazed with gold lacquer.

13½ inches by 8 inches.

203 Old Dutch Leather Panel.

Tulips and other flowers and a bird embossed on a ground of dull gold lacquer.

16 inches by 10 inches.

204 Old Dutch Leather Panel.

The varnish partly worn off from the silvered ground.

12½ inches by 8½ inches.

205 Old Dutch Leather Panel.

Leaves and flowers in black embossed on a ground of dull gold.

13 inches by 9 inches.

206 Old Dutch Leather Panel.

Diaper design embossed in gold and colors on a gray ground.

14½ inches by 8½ inches.

207 Old Dutch Leather Panel.

Part of an elaborate wall hanging. Embossed flowers and festoons.

13 inches by 8 inches.

208 Old European Leather Panel.

Embossed flowers in dull gold and silver.

15 inches by 8½ inches.

209 Old Dutch Leather Panel.

Bird and flowers painted in natural colors on a hand-stamped ground of gold varnish over silver.

Each, 12½ inches by 11 inches.

210 Two Old Dutch Leather Panels.

Arabesques, urns and flowers in gold and colors on gray ground.

Each, 13 inches by 13 inches

RARE LEATHER BOXES

211 Old Dutch Leather-covered Box.

The ground is a rich grass green, with a decoration of conventional flowers in gold.

11 inches by 21½ inches by 14 inches.

212 Box with Removable Trays.

Covered mainly with Venetian stamped leather of the earliest period, and extremely rare. Lined partly with old (but comparatively modern) Dutch leather. The handles of the trays are of gold.

12 inches by 12½ inches by 7½ inches.

213 Box.

Covered with fine old Japanese leather embossed in high relief and lacquered with a design of Buddhist lions at play. Date, *circa* A.D. 1600.

3½ inches by 14¾ inches by 10¼ inches.

214 Box with Removable Trays.

Covered with Old Dutch leather. Designs of large sprays of flowers on a gold ground.

10¾ inches by 12¼ inches by 7¼ inches.

215 Old Dutch Leather-covered Box.

Arabesque design in gold on gray.

9 inches by 15 inches by 10¾ inches.

216 Old Dutch Leather-covered Box.

Designs of flowers in gold and natural colors.

5¾ inches by 18 inches by 7¼ inches.

217 Old Dutch Leather-covered Box.

Floral designs on greenish-gray ground.

4½ inches by 15 inches by 9¾ inches.

218 Old Dutch Leather-covered Box.

Flowers and grapes in natural colors on a ground of dull gold.

4 inches by 14¼ inches by 9 inches.

219 Small Cabinet with Removable Trays.

Covered with old Dutch leather, the trays finished inside with old Japanese leather and inlaid with mother-of-pearl.

9¼ inches by 12 inches by 7 inches.

220 Old Dutch Leather-covered Box.

Green and gold, and lined with old Japanese brocade.

3¾ inches by 13 inches by 8 inches.

221 Old Dutch Leather-covered Box.

Green and gold, and lined with old Japanese brocade.

3¼ inches by 13¾ inches by 7½ inches.

222 Old Dutch Leather-covered Box.

Gray and gold, and lined with old Japanese brocade.

4¾ inches by 11¼ inches by 8¾ inches.

223 Old Dutch Leather-covered Box.

Inside black lacquer.

3¼ inches by 13¾ inches by 7½ inches.

224 Old Dutch Leather-covered Box.

Of mulberry-tree wood.

2 inches by 14½ by 9 inches.

225 Old Japanese Trunk.

Covered with Himeji leather, of conventional peony design, and lined with old Japanese brocade.

16 inches by 23 inches by 18 inches.

226 Old European Leather-covered Box.

Architectural design representing the interior of a domed structure with fountain and vase.

3¼ inches by 13½ inches by 7½ inches.

227 Old Japanese-covered Box.

Morocco leather, with the Tokugawa crest and dragons in gold.

4½ inches by 15½ inches by 12¼ inches.

228 Old Dutch Leather-covered Box.

2⅞ inches by 9½ inches by 6½ inches.

OBJECTS IN BRASS AND OTHER METALS

229 Old Brass Temple Vase.

Figure in bamboo grove. Chased design in relief. Lion-figure handle. Sixteenth century.

Height, 6 inches.

230 Old Polished Brass Vase.

Long curved handle with scroll design. Sixteenth century.

Height, 5¼ inches.

231 Old Gold-surfaced Brass Vase

Square form. Lion-figure handle. Fifteenth century.

Height, 6 inches.

232 Old Brass Vase.

Hōwō and kiri-leaf design chased in relief. Fifteenth century.

Height, 5½ inches.

233 Old Brass Vase.

Group of wise men in high relief. Fifteenth century.

Height, 6¼ inches.

234 Old Brass Vase.

Dragon handle in full relief. Rich brown patina. Sixteenth century.

Height, 6½ inches.

235 Old Temple Vase.

Polished brass. Long curved handle with scroll pattern. Sixteenth century.

Height, 7 inches.

236 Pair of Vases.

Pheasants, pine branches, doves and peonies in very high relief. Elephant-head handles.

Height, 12 inches.

237 Bowl.

With curious coronet-shaped edge. Entirely covered with gold, and elaborately ornamented with a conventional pattern in relief, and chased.

Height, 7½ inches; diameter, 13½ inches.

238 Gold-Surfaced Brass Dish.

On tripod. Chased design of Tokugawa crest. Seventeenth century.

Height, 5 inches; diameter, 8½ inches.

239 Gold Bronze Dish.

Grapevines and dragon ornamentation in full relief.

Height, 4½ inches.

240 Pair of Rinto, or Hanging Lamps.

Brass. Chased design of hōwō bird.

Length, 22 inches.

241 Two Palace Door Plates.

Gold-surfaced brass. One has conventional Hindoo peony in high relief, and the other, chrysanthemum design. Made by Kazarischi Rihachi, celebrated imperial palace decorator of Kioto, A.D. 1680–1720.

242 Two Palace Door Plates.

Gold-surfaced brass. Minutely chased with floral designs and Tokugawa crests. Used on the door of Nijio palace, Kioto. Date, *circa* 1580.

Length, 19 inches; width, 4¾ inches.

243 Two Palace Door Plates.

Gold-surfaced brass. Perforated design of peony at each end and hōwō birds and butterfly crests delicately chased. From old Kujio palace, Kioto. Date, *circa* 1550.

244 Six Palace Hikite, or Door Handles.

Gold-surfaced brass. Chased with design of floral Karakusa and mokko crests. From Takamatsu palace, in the province of Sanuki. Date, *circa* 1600.

7 inches by 6 inches.

245 Old Bronze Bowl.

Skilfully hammered out in the form of lotus flowers. Veins of each petal are delicately chased. Rich brown tone. Mark, Shosho temple, Hirado. Fourteenth century.

Height, 5 inches; diameter, 10½ inches.

246 Old Bronze Dish.

From Shoso temple, Hirado.

Diameter, 12¼ inches.

247 Old Bronze Candlestick.

Karako figure supporting receiver. Gold finish.

Height, 7 inches.

248 Old Brass Candlestick.

Stork standing on turtle, and holding lotus flower, which forms the candle cup.

Height, 15 inches.

249 Pair of Candlesticks.

Gold-surfaced brass, perforated in a pattern of chrysanthenums. Date, *circa* A.D. 1750.

Height, 13 inches.

250 Temple Brass Candlestick.

Stork and turtle design. Sixteenth century.

Height, 14 inches.

251 Temple Brass Candlestick.

Stork and turtle design. Sixteenth century.

Height, 12½ inches.

252 Temple Canopy.

Richly carved and gilded wood, with eight ornamental pendants of gilt metal and strings of beads. These canopies are used in the centre of the Buddhist temples, above the position occupied by the chief priest during the performance of the ceremonies.

Length, 47 inches; width, 34 inches.

253 Pair of Small Canopies.

Gold-surfaced brass, with strings of beads and metal ornaments.

Height, 10 inches; diameter, 8 inches.

254 Pair of Small Canopies.

Gold-surfaced brass, with strings of beads and metal ornaments.

Length, 13 inches; diameter, 13 inches.

255 Pair of Brass Vases.

Chased design of bird. A.D. 1750.

Height, 4¼ inches.

256 Old Brass Design of Lotus Plants.

Vase. Height, 15½ inches.

257 Brass Vase.

Gold surfaced. A.D. 1700.

Height, 10 inches.

258 Temple Brass Vase.

Lion handles in full relief, and design of wise man and youth. Sixteenth century.

Height, 6 inches.

259 Old Temple Brass Vase.

Floral design handle and chased decoration. Seventeenth century.

Height, 7 inches.

OLD JAPANESE LEATHERS

260 Old Sarasagawa Leather.

Crest pattern stencilled in dull red and brown.

38 inches by 31 inches.

261 Old Sarasagawa Leather.

Conventional ducks and wave design. Warm gray tone.

27 inches by 24 inches.

262 Old Sarasagawa Leather.

Design of Tennin, or Buddhist angel, and hōwō birds hovering in cloud. Dull red and gray tones.

26 inches by 22 inches.

263 Old Shoheigawa Leather.

The name is derived from the epoch of Japan in which this pattern was first produced. Peculiar design of ancient Chinese hieroglyphics stencilled in dull blue on gray ground.

28 inches by 29 inches.

264 Old Tempeigawa Leather.

The name is derived from the epoch of Japan in which the pattern was first produced. Lion and peony flowers in dull green and red on buff background. Rare specimen.

29 inches by 25 inches.

265 Old Sarasagawa Leather.

Delicate floral design in dull red, blue and white on rich orange background.

49 inches by 35 inches.

266 Old Sarasagawa Leather.

Snake-skin pattern. Beautiful gray shades.

50 inches by 40 inches.

SECOND AFTERNOON'S SALE

Friday, February 13th

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

267 Old Palace Carving.

Carved cedar. Design of bamboo foliage painted in green. Framed in half circle. Date, 1750.

268 Temple Carving in Oak.

Design of flying stork and cloud. Date, *circa* 1680.

269 Old Shrine Ramma.

Chrysanthemum blossoms and hōwō bird design.

Length, 35 inches ; width, 9½ inches.

270 Old Shrine Ramma.

Peony design in bright red and green coloring. A.D. 1780.

Length, 53 inches ; height, 9 inches.

271 Old Shrine Table.

Coated with gold lacquer. A.D. 1600.

Height, 9½ inches ; length, 37 inches.

272 Old Temple Carving.

Oak. Design of tortoise and water oak, colored in various bright effects. A.D. 1780.

Length, 49 inches ; height, 13 inches.

273 Old Temple Panel.

Dragon curled around sword. Symbol of sacred Fudo, or god of fire.

Height, 29 inches ; width, 9½ inches.

274 Old Temple Frieze.

Carved oak. Hōwō bird and cloud design, colored in blue and red.

Length, 53 inches ; height, 14 inches.

275 Old Temple Frieze.

Companion to the foregoing.

276 Old Carved Wood Palace Ramma.

Design of hōwō birds, dragons and kirin in clouds, richly colored and inlaid. Gold lacquer frame.

Length, 68 inches ; height, 18 inches.

277 Old Carved Wood Palace Ramma.

Companion to the foregoing.

278 Pair of Buddhist Lions.

Carved wood, and lacquered in rich tones of dark blue and red. Fine workmanship. Date, *circa* 1650.

Height, 16 inches.

279 Crest from the roof of a Temple.

Shape of a dolphin. Carved wood, and covered with gold lacquer.

Height, 17 inches.

280 Pair of Old Carved Wood Round Panels.

Dragons in high relief.

Diameter, 15½ inches.

281 Circular Temple Table.

Elaborately carved, with three supporting figures in high relief. Finished in various colors and gold lacquer. The table top is covered with leather.

Height, 29 inches ; length, 30 inches.

282 Old Temple Carving.

Head of Buddhist lion. Carved oak, colored in green and red. Used above threshold of temple gate. Date, 1650.

Length, 37 inches ; height, 12 inches.

283 Old Wood Carving.

Lion and peony flowers.

Height, 21 inches ; width, 10 inches.

284 Old Wood Carving.

Similar to the foregoing.

285 Old Wood Carving.

Similar to the foregoing.

286 Old Nikko Ramma.

Pheasant perched on plum tree in full blossom. Carved cedar, colored in rich tones. Date, 1720.

Length, 36 inches ; width, 18 inches.

287 Old Temple Cabinet.

The doors contain four panels of gold lattice work with inlaid centres, which are surrounded by floral carvings, and the lower part is ornamented with iris flower panels. Tokugawa's crest, carved in relief, on both sides of the cabinet, which is lined with dull red brocade. Date, 1750.

Height, 51 inches; width, 33 inches.

288 Altar Table.

With panels and brackets of carved peony ornamentation, and incurving legs covered with gold lacquer. A.D. 1750.

Height, 18½ inches; length, 41 inche .

289 Chinese Warrior with Sword.

Carved oak, painted.

Height, 19 inches.

290 Figure of Shoki and Spirit of Evil.

Carved oak, painted.

Height, 12 inches.

291 Figure of Kwan-u, with spear.

Carved oak, painted.

Height, 15 inches.

292 Old Wood Carving.

Oak. Flying dragon and wave design in soft green and blue tints.

Length, 16 inches; height, 6 inches.

293 Old Temple Carving.

Oak. Dragon and cloud painted in bright colors.

Length, 33 inches; height, 6 inches.

294 Pair of Buddhist Temple Panels.

Two figures of priests on clouds. Carved and mounted on lacquer panels. Date, A.D. 16 00

295 Old Temple Frieze Carving.

Chrysanthemum design, richly painted in green and yellow.

Length, 44 inches; height, 14 inches.

296 Round Panel.

Buddhist angel with folded hands. Painted with various soft colors.

Diameter, 12 inches.

297 Old Chinese Carved Panel.

Peony flowers and leaves.

Length, 15 inches; width, 7 inches.

298 Old Carved Shrine Ramma.

Illustrating frightened pilgrims fleeing from dragon.

Length, 37 inches; width, 9 inches.

299 Old Carved Panel.

Design of lions and peony flowers. Date, 1600.

Length, 37½ inches; width, 5½ inches.

300 Old Ramma.

Oak. Design of pine, plum and bamboo, painted in natural colors. Gold lacquer frame.

Length, 44½ inches; width, 7½ inches.

301 Old Palace Ramma.

Design of pine tree entwined by wistaria vine.

Length, 50 inches; width, 8 inches.

302 Small Wood Carving of a Jewel Bag.

Oak. Richly decorated. Date, *circa* 1650.
Height, 7½ inches.

303 Carved Lion, with Cub.

Oak. Colored with pigments and powdered gold. Date, *circa* 1700.
Height, 14 inches; width, 22 inches.

304 Carved Lion.

Holding in its mouth a niyoi, or Buddhist sceptre. Companion to the foregoing.
Height, 12 inches; width, 15½ inches.

305 Pair of Round Carved Panels.

Pine, bamboo and plum design. Beautiful color scheme.
Diameter, 20 inches.

306 Pair of Old Chinese Carved Panels.

Figures of Chinese children enjoying out-of-door and indoor sports.
Each, length, 11 inches; width, 6½ inches.

307 Pair Old Chinese Panels.

Peony flowers and birds.
Each, length, 13 inches; width, 7 inches.

308 Old Chinese Carved Panel.

Chrysanthemum design.
Length, 14 inches; width, 5 inches.

309 Old Chinese Carved Panel.

Design of birds in peach tree laden with fruit.
Length, 15 inches; width, 5 inches.

310 Pair of Carved Wood Panels.

Design of sages viewing waterfall under maple tree. Painted in bright colors. Date, *circa* 1680.

Height, 38 inches; width, 10 inches.

311 Pair of Gold-lacquered Doors.

With beautifully spaced lattice work coated with magnificent gold lacquer, and lined with yellow donsu brocade. Formerly used as inner shrine sliding doors of Hongwanji temple, Kioto. Date, 1750.

Height, 81½ inches; width, 26 inches.

312 Pair of Doors.

Companion to the above. Lined with dark blue brocade.

313 Wood Carved Okimono.

Oak. An eagle perched on old pine-tree trunk.

Height, 18 inches.

314 Old Carved Wood Candlestick.

In the form of lotus plant. Gold lacquer finish, of bluish tone.

Height, 13 inches.

315 Old Carved Wood Candlestick.

In form of lotus plant. Coated with gold lacquer.

Height, 17 inches.

316 Altar Table.

Rectangular form, with very rich carving of conventional floral scrolls. Bears the crest of Tokugawa. Incurving legs.

Height, 31 inches; length, 47 inches.

317 Old Temple Lattice Screen.

Fourfold. Inlaid with panels of tiger and bamboo foliage.

Height, 75 inches ; width of panel, 16½ inches.

OLD LEATHERS

318 Himeji Leather.

Embossed in gold and bronze, representing bronze koros. Date, A.D. 1750.

23½ inches by 23½ inches.

319 Himeji Leather.

Variously shaped embossed panels in gold, green, and bronze coloring. Date, A.D. 1750.

23½ inches by 23½ inches.

320 Himeji Leather.

Dark maroon color. Embossed design representing ancient Japanese coins. Date, A.D. 1750.

Size, 16½ inches by 16½ inches.

321 Two Specimens of Himeji Leathers.

Toys, shells and butterflies in dull bronze and red on dark green ground. Date, A.D. 1750.

24 inches by 24 inches.

322 Himeji Leather.

Old patterns in dull red, green and gold on garnet ground. A.D. 1750.

23½ inches by 23½ inches.

323 Himeji Leather.

Mythological figures in dull gold, green and red. Date, A.D. 1750.

23½ inches by 23½ inches.

324 Himeji Leather.

Hunting scene in russet, green and red coloring. Date, A.D. 1750.

23½ inches by 23½ inches.

325 Two Specimens of Himeji Leathers.

Jingo leaves and various insects in dull gold, bronze and green. A.D. 1750.

24 inches by 24 inches.

326 Himeji Leather.

Shells in dull gold and green on black ground. A.D. 1750.

24 inches by 24 inches.

327 Himeji Leather.

Coin pattern in dull colors on garnet ground. A.D. 1750.

24 inches by 24 inches.

328 Himeji Leather.

Mythological pattern in dull green, yellow and red. A.D. 1750.

23½ inches by 23½ inches.

329 Himeji Leather.

Coin pattern in dull bronze, red and gold on dark garnet ground.

330 Large Panel.

Modern Japanese painted leather. By Rumin, a Buddhist priest famous for his paintings, who died A.D. 1875. The subject is Kwannon and a disciple under the bodhi tree in a mountainous landscape.

44 inches by 41 inches.

331 Kawa Fukusa, or Tray Cover.

Painted leather, with copies of Ukioye paintings of girls and flowers.

25 inches by 25 inches.

332 Modern Japanese Painted Leather.

Deerskin. Decorated with Buddhistic and popular subjects after the Ukioye school.

Greatest measurements, 36 inches by 31 inches.

333 Modern Japanese Painted Leather.

Deerskin. Decorated with subject after the Tosa school. From the "Sacred Law of the Lotus," at Itsukushima.

33 inches by 29 inches.

334 Modern Japanese Painted Leather.

Deerskin. A copy of an antique specimen in this collection.

Greatest measurements, 35 by 34 inches.

335 Modern Japanese Painted Leather.

By Rumin (see No. 333). Kwannon riding on a dragon.

Greatest measurements, 27 inches by 24 inches.

336 Modern Japanese Painted Leather.

By Rumin. Thunder dragons and waves.

Greatest measurements, 25 inches by 23 inches.

337 Kawa Fukusa, or Tray Cover.

Painted leather. The decoration represents the Gion festival, with girls awaiting the arrival of the decorated floats.

21 inches by 21 inches.

338 Kawa Fukusa, or Tray Cover.

Painted leather. Representing Buddhist figures on tiger and white elephant.

21½ inches by 21½ inches.

339 Large Panel.

Painted deerskin. Representing a lotus pond.

44½ inches by 42 inches.

340 Modern Japanese Painted Leather.

Deerskin. Brocade pattern of hōwō bird and conventional flowers.

Greatest measurements, 36 inches by 30 inches.

341 Kawa Fukusa.

Representing four of the thirty-three transformations of Kwannon. By Rumin.

22¼ inches by 22¼ inches.

342 Modern Japanese Painted Leather.

Deerskin. Copies of old paintings of Buddhist subjects.

Greatest measurements, 30 inches by 28 inches.

343 Small Kawa Fukusa.

Iris design.

20½ inches by 20½ inches.

344 Two Large Sheets of Sarasa Leather.

Beautiful yellow tone, with minute conventional floral patterns.

Each 57 inches by 45 inches.

345 Sarasa Leather.

Crest design in blue on buff ground. Rare specimen.

54 inches by 51 inches.

346 Sarasa Leather.

Ancient coin pattern, with Karakusa design, dull blue and purple on light brown background.

56 inches by 44 inches.

347 Old Sarasa Leather.

Dragon and cloud design, in dull purple and gray effect.

45 inches by 33 inches.

348 Two Specimens of Sarasa Leathers.

Fancy lattice pattern, buff tone.

Each, 36 inches by 35 inches.

349 Two Specimens of Sarasa Leathers.

Crest pattern, dull red and brown tone.

Each, 40 inches by 36 inches.

350 Old Sarasa Leather.

Hindoo figure design, dull red and green on buff.

38 inches by 35 inches.

351 Large Sarasa Leather.

Fancy lattice design, with chrysantheum pattern.

60 inches by 40 inches.

352 Sarasa Leather.

Design of geese in white on a dark blue background.

47 inches by 37 inches.

353 Old Himeji Leather.

Autumnal vine-leaf design painted on black background. Fine quality.

Greatest measurement, 70 inches by 29 inches.

354 Shobukawa Leather.

Stripe pattern, dark blue ground.

35 inches by 32 inches.

355 Shobukawa Leather.

Conventional iris pattern, dark blue ground.

43 inches by 30 inches.

356 Shobukawa Leather.

Conventional iris pattern on dark blue ground.

43 inches by 38 inches.

357 Shobukawa Leather.

Conventional iris pattern on brown background.

40 inches by 32 inches.

358 Shobukawa Leather.

Various stripes representing dragon and thunderbolt on dark blue background.

45 inches by 37 inches.

359 Urushikawa Leather, or Lacquered Leather.

Ancient design, which is partially treated with smoke of burning pine leaves and lacquer. Rich brown tone. From Sanada collection of Osaka. Date, 1750.

43 inches by 42 inches.

360 Old Urushikawa Leather.

Elephant design in rich chocolate tone. From Sanada collection of Osaka. Date, 1750.

50 inches by 48 inches.

361 Old Urushikawa Leather.

Crest and Karakusa pattern. Dull red and blue effect on chocolate background. From Sanada collection of Osaka. Date, 1750.

54 inches by 39 inches.

362 Old Urushikawa Leather.

Same design as the above.

46 inches by 37 inches.

363 Old Urushikawa Leather.

Bold striped pattern and conventional lion. Rich chocolate color. From Sanada collection. Date, 1750.

50 inches by 49 inches.

364 Old Urushikawa Leather.

Design of gourd vines in bearing. Delicate blue and brown tone. From Sanada collection. Date, 1750.

53 inches by 50 inches.

365 Two Urushikawa, or Lacquered Leathers.

Conventional floral pattern in reddish brown on dark green ground.

35 inches by 32 inches.

OLD BRASS AND OTHER METALS

366 Nine Gold-surfaced Brass Dishes.

Pierced design of lotus flowers. Rare examples of seventeenth century work.

Diameter, 11 inches.

367 Temple Jar.

With cover of gold-surfaced brass. Seventeenth century.

Height, 10 inches.

368 Gold-surfaced Brass Vase.

Cylindrical. Chased design of wistaria. Date, *circa* 1750.

Height, 12 inches.

369 Old Temple Gong.

Of gilded bronze, hung in frame of red lacquer. Used by chief priest in Buddhist ceremony. Date, 1700.

Height, 27 inches.

370 Old Temple Gong.

Gold-surfaced brass. Seventeenth century.

Height, 5½ inches.

371 Yegoro, or Koro, with Handle.

Gold-surfaced brass, in the form of lotus plant.

Height, 6½ inches ; length, 16 inches.

372 Yegoro, or Koro, with Handle.

Gilded bronze, in the form of lotus plant.

Height, 7 inches ; length, 15 inches.

373 Old Gilded Bronze Censer.

In the form of sailboat, laden with jewels.

Height, 10 inches.

374 Pair of Large Temple Vases.

Gold-surfaced brass. Dragon in high relief encircling the vase. Seventeenth century.

Height, 14¼ inches.

375 Old Brass Vase.

Chased with hōwō birds. Sixteenth century.

Height, 5½ inches.

376 Old Brass Vase.

Gold-surfaced. Floral handles in full relief, and graceful relief work in plant design. Sixteenth century.

Height, 7 inches.

377 Old Brass Vase.

Bamboo design chased in high relief. Sixteenth century.

Height, 7 inches.

378 Temple Vase.

Gold-surfaced brass. Richly chased floral design. Seventeenth century.

Height, 5½ inches.

379 Old Brass Incense-Burner Cover.

Pierced design in the form of letter manji.

Height, 2¾ inches.

380 Old Gilded Bronze Vase.

Karakusa design in relief.

Height, 7½ inches.

381 Gold-surfaced Brass Jar.

Form of a lotus leaf supported by dragon.

Height, 12 inches.

382 Old Brass Vase.

Gold surface. Faint design of bamboo foliage under gold. Yellow patina. Thirteenth century.

Height, 8½ inches.

383 Old Brass Temple Vase.

Hexagonal form, with round flaring mouth. Richly decorated in peony design. Dragon handles, and kara-ko figures in relief, at each side.

Height, 10½ inches.

384 Pair of Carved Wood Lotus Plants.

Gold-surfaced brass vase.

Height, 17 inches.

385 Old Brass Vase.

Flaring at top. Lion-head handles.

Height, 7 inches.

386 Old Brass Candlestick.

Skilfully chiselled with various floral designs in low relief. Fourteenth century.

Height, 8¾ inches.

387 Pair of Old Brass Candlesticks.

Form of giboshi, or temple pillar.

Height, 13¾ inches.

388 Old Brass Candlestick.

Stork and turtle design. Seventeenth century.

Height, 15 inches.

389 Pair of Old Brass Candlesticks.

Tripods with pierced work in shippo pattern. Small drawer under the candlestick for burnt wicks. Fourteenth century.

Height, 28 inches.

390 Old Brass Candlestick.

Height, 9 inches.

391 Old Brass Candlestick.

Stork and turtle design.

Height, 18½ inches.

392 Old Brass Candlestick.

Stork and turtle design.

Height, 13½ inches.

393 Temple Brass Candlestick.

Stork and turtle design. Sixteenth century.

Height, 13 inches.

394 Small Temple Candlestick of Brass.

Stork and turtle design.

Height, 12 inches.

395 Small Temple Candlestick of Brass.

Stork and turtle design.

Height, 9 inches.

396 Old Bronze Candlestick.

Form of lotus plants with birds.

Height, 12½ inches.

397 Pair of Temple Candlesticks.

Brass. Fanciful forms, with decorations in relief, and chased.

Height, 7½ inches.

OLD JAPANESE LEATHERS

398 Two Specimens of Gomen Leathers.

Or "honorable permission" leather, on account of royal purple color, used exclusively by the Imperial Court. Conventional peony and hōwō birds in buff and blue on rich purple background.

Greatest measurements, each, 54 inches by 38 inches.

399 Three Specimens of Gomen Leathers.

Same color and design as the preceding.

Each, 50 inches by 30 inches.

400 Four Specimens of Gomen Leathers.

Ancient crest pattern in white on purple background.

38 inches by 29 inches.

401 Four Specimens of Gomen Leathers.

Fern pattern in white and purple background.

40 inches by 28 inches.

402 Two Specimens of Large Sarasa Leathers.

Hōwō bird and floral pattern. Light grass-green tone.

51 inches by 40 inches.

403 Three Specimens of Gomen Leathers.

Cherry blossoms in white on rich purple ground.

43 inches by 29 inches.

404 Two Specimens of Sarasa Leathers.

Dragon and cloud design. Dull purple and brown tone.

44 inches by 38 inches.

405 Three Specimens of Sarasa Leathers.

Cherry blossom in black on rich yellow toned background.

54 inches by 35 inches.

406 Two Specimens of Kesuji-kawa, or Hair-Thread Leathers.

Fine vein-like pattern in black on light brown ground.

32 inches by 22 inches.

407 Two Specimens of Kesuji-kawa Leathers.

Same design as the preceding. Lighter tone.

28 inches by 24 inches.

408 Two Specimens of Kesuji-kawa Leathers.

Ivory tone.

29 inches by 22 inches.

409 Three Specimens of Uguisukawa, or Nightingale Leathers.

So-called on account of the color of the leather, which is grass-green in tone, like the feathers of the uguisu or Japanese nightingale.

28 inches by 22 inches.

410 Two Specimens of Uguisukawa Leathers.

Same as the preceding. Somewhat worn.

29 inches by 20 inches.

411 Four Specimens of Japanese Morocco Leathers.

Brown tone.

30 inches by 22 inches.

412 Three Specimens of Old Chinese Chari Leathers.

The name comes from Chinese animals found in the mountains in the province of Hunan. Costly specimen.

30 inches by 20 inches.

413 Five Specimens of Sarasa Leathers.

Ancient crest pattern in buff on light brown background.

58 inches by 39 inches.

414 Three Specimens of Sarasa Leathers.

Same pattern as the preceding.

49 inches by 26 inches.

415 Three Specimens of Sarasa Leathers.

Conventional crest pattern in dark green and dull brown tones.

45 inches by 34 inches.

416 Two Specimens of Sarasa Leathers.

Same pattern as the preceding.

38 inches by 30 inches.

417 Three Specimens of Sarasa Leathers.

Ancient crest and stripe pattern. Light brown tone.

40 inches by 37 inches.

418 Three Specimens of Shimagawa, or Stripe Leathers.

White silk cord design on dark grass-green background.

40 inches by 30 inches.

419 Two Specimens of Shimagawa Leathers.

Same pattern as the preceding. Brown tone.

38 inches by 29 inches.

420 Four Specimens of Shimagawa Leathers.

Arrow feather pattern in white on grass-green background.

38 inches by 27 inches.

421 Four Specimens of Shimagawa Leathers.

Same pattern as the preceding. Assorted. With slightly different shades of green.

38 inches by 28 inches.

422 Seven Specimens of Shimagawa Leathers.

Silk-net pattern in white on light brown background.

30 inches by 22 inches.

423 Five Specimens of Sarasa Leathers.

Conventional crest pattern. Dull purple on buff ground.

40 inches by 29 inches.

424 Three Specimens of Gomen Leathers.

Floral crest pattern in white on rich purple background.

40 inches by 27 inches.

425 Four Specimens of Gomen Leathers.

Conventional wistaria design in white on purple background.

45 inches by 32 inches.

426 Two Specimens of Gomen Leathers.

Conventional peony design on rich purple background.

55 by 35 inches.

427 Two Specimens of Gomen Leathers.

Same pattern as the preceding.

43 by 30 inches.

428 Five Specimens of Gomen Leathers.

Daisy pattern in white on purple background.

46 by 32 inches.

429 Two Specimens of Shoheikawa, or Leather Made During Shohei Period.

Lion and peony design in dull green, red and buff.

45 by 34 inches.

430 Two Specimens of Sarasa Leathers.

Cherry blossoms in black on yellow background.

47 by 28 inches.

ANTIQUE CARVINGS

431 Old Temple Ornaments.

Hōwō bird and chrysanthemum carved in an oval panel of conventional cloud design. Superb coloring. Came from Akina temple. Date, 1710.

Length, 47 inches ; width, 19 inches.

432 Old Temple Ornaments.

Design, hōwō bird and peony bush.

433 Old Temple Carving.

Flying hōwō bird. By Hida Takumi. Came from Akina Temple. Date, 1580.

Length, 46 inches ; width, 11 inches.

434 Figure of the Spirit of Thunder.

Bearing his drum above his head, forming a table. Carved in oak, and lacquered with dull red and gold.

Height, 33 inches ; diameter, 36 inches.

435 Pair of Buddhist Shrine Doors.

In carved wood and gold lacquered. The panels ornamented with lotus plants, the leaves colored green, the flowers pink. From Tonomine temple, in the province of Yamato.

Height, 64 inches ; width, 36½ inches.

436 Old Temple Ramma.

Two wine fairies on rock ; one playing flute, other drinking wine from large sake (wine) cup. Date, 1700.

Length, 45 inches ; width, 17 inches.

437 Shrine Door.

Painted grayish green. Carvings of various floral designs and a group of dragons, with brackets in the form of lions' heads. Date, 1700.

Height, 47 inches ; width, 90 inches.

438 Old Carved Post Hanging.

Pine tree and stork design, carved and lacquered. Date, 1750.

Height, 68 inches ; width, 8½ inches.

439 Old Temple Table.

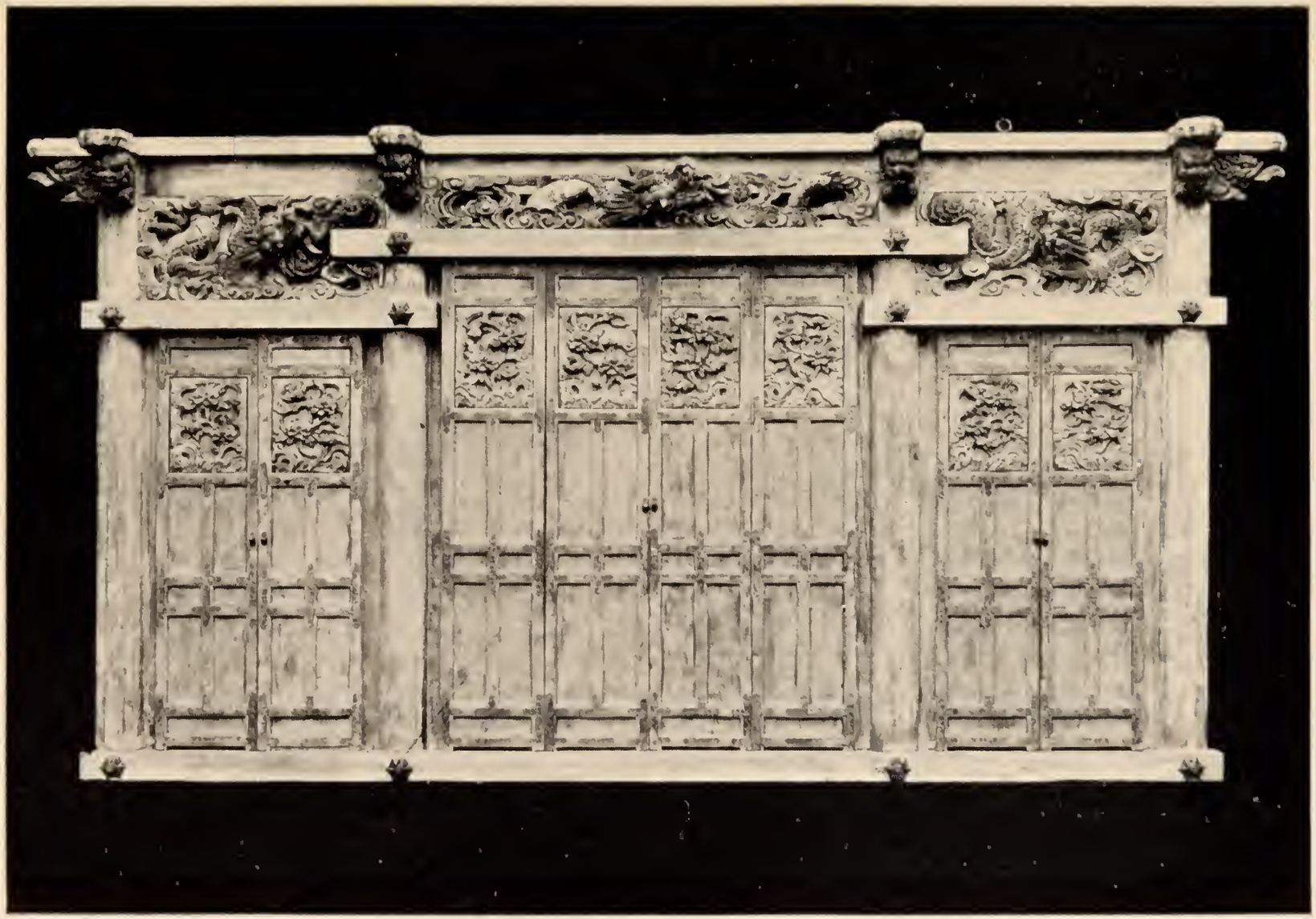
Elaborately carved and gilded base, supported by four Buddhist lions. Covered with old Himeji leather representing dragons among clouds, with a border of pine leaves.

29¾ by 63 by 50¾ inches.

440 Two Old Temple Lanterns.

Of carved wood, brilliantly colored. From Shiba temple, Tokio. Very rare examples. A.D. 1800.

Height, 76 inches.



441 Altar Table.

The sides carved with chrysanthemums in very high relief. Covered with gold lacquer. A.D. 1700.

Height, 29 inches; length, 49 inches.

442 Old Carved Frieze.

Lion among peony flowers in primitive style. Painted in green and red enamels and gold lacquer.

Length, 44 inches; width, 6½ inches.

443 Temple Ramma.

Two lions and peony in blossom. Primitive style of carving.

Length, 40 inches; width, 8 inches.

444 Old Inner Shrine Ramma.

Profusion of peony blossoms carved in relief and tinted in green, red and gold lacquer. Important specimen.

Length, 41 inches; width, 7½ inches.

445 Old Inner Shrine Ramma.

Profusion of peony blossoms carved in relief and tinted in green, red and gold lacquer. Important specimen.

Length, 40 inches; width, 5 inches.

446 Old Frieze Carving.

Lions in peony bush. Date, 1720.

Height, 6½ inches; length, 44 inches.

447 Old Nikko Ramma.

Pair of lions in peony garden, carved in Koyn cedar, and colored with green and red enamel. Date, 1720.

Height, 18 inches ; length, 39 inches.

448 Pair of Circular Wood Medallions.

Carved hōwō bird and peony, very richly colored.

Diameter, 22 inches.

449 Pair of Old Oak Carvings.

Hōwō birds enamelled.

Height, 7 inches ; length 19 inches.

450 Small Carved Oak Panel.

Carp and waterfall enamelled.

Height, 23 inches ; width, 7 inches.

451 Carved Oak Panel.

Peacocks on pine tree, richly colored.

Height, 23 inches ; width, 7 inches.

452 Small Oak Shrine Ramma.

Design of hōwō bird enamelled.

Length, 18 inches ; width, 4½ inches.

453 Small Carved Panel.

Duck swimming on iris pond. Delicate coloring.

Length, 25 inches ; width, 7 inches.

454 Small Round Panel.

Carved peony flowers inlaid and richly colored.

Diameter, 16 in[illegible]

455 Carved Wood Peony Flower.

In cedar, and colored.

Length, 44 inches ; width, 9½ inches.

456 Old Palace Wall Carving.

Narrow upright panel. Design of peony buds and flowers, with butterflies. Rich green and red tones. Date, 1720.

Height, 56 inches ; width, 12 inches.

457 Old Temple Carving.

Lion and cub. Light green tone. By Takekawa Takumi. Date, 1700.

Height, 11 inches ; width, 26 inches.

458 Temple Screen Doors.

Fourfold. Coated with gold lacquer and inlaid with carved panels representing hōwō bird, and lined with brocade.

Height, 69 inches ; width of panel, 13½ inches.

459 Old Gold Lacquer Cabinet.

With four-panel lattice doors. Each panel inlaid with elaborate carvings, and finished with various costly colored and gold lacquers ; lined with deep orange brocade. Date, 1700.

Height, 53 inches ; width, 39 inches.

460 Pair of Carved Wood Brackets.

In design of dolphin and lotus leaf. Coated with gold lacquer.

Height, 9½ inches ; width, 7 inches.

461 Carving of a Descending Dragon, Looking Upward.

From a temple gateway. The dominant color is green. A.D. 1680.

462 Ancient Carved Wood Lion.

Mossy green and dull red, the result of weather and moisture. Thirteenth century.

14½ inches.

463 Two Old Temple Candelabra.

Carved wood and brass. The revolving pyramidal brass portions are intended to hold thirty-two candles each.

Height, 48 inches.

464 Old Carved Wood Lion.

Supporting emblem of precious stone on his head. Painted in dull green, red and gold.

Height, 13 inches.

465 Old Temple Mirror.

Carved frame in design of dragons, and painted red and green.

Height, 28 inches ; width, 17 inches.

466 Two Panels.

Masa cedar. Painted wild cats, peonies and waterfall. By Kano Naonobu. Date, *circa* 1540.

Height, 70½ ; width, 31.

467 Pair of Zashiki Ramma.

Oak. Carved *à jour,* in design of carp, turtles and waves.

Length, 71 inches ; width, 11 inches.

468 Top of Temple Door.

In the design of a curtain. Carved and gilded wood, with a fringe of beads.

Length, 60 inches ; width, 15 inches.

469 Pair of Ramma.

Carved *à jour*, maple trees and rocks painted in natural color, suggesting autumnal splendor.

Length, 57 inches ; width, 15½ inches.

470 Temple Ramma.

Carved *à jour*, pair of flying hōwō birds. Delicate blue on gold background. A.D. 1700.

Length, 47 inches ; width, 13 inches.

471 Old Inner Shrine Ramma.

Three Buddhist angels, with musical instruments, carved in high relief. In three panels. Costly gold lacquer finish. Date, 1700.

Length, 36 inches; height, 7 inches.

472 Temple Ornament.

Carved and colored wood, representing a bunch of plum blossoms.

Height, 19 inches; length, 27½ inches.

473 Pair of Light Colored Cedar Panels.

Painted bamboo grove in snow, and sparrows. By an artist of the Kano school.

Height, 71 inches ; width, 33 inches.

474 Old Wood Carving.

Oak. Peony flowers and leaves skilfully carved in very high relief, and painted in dull red and green.

Height, 24 inches ; width, 18 inches.

475 Large Cabinet.

Decorated with colored carvings of bamboo and morning glories. The two panelled swinging doors below are of delicate lattice-work sliding panels at top, and panels at the bottom of colored carvings representing a bamboo grove. The interior is finished in gold lacquer, and with a lattice ceiling.

Height, 74 inches ; width, 52 inches.

476 Pair of Old Carved Dolphins.

Oak, treated with green enamel. Date, 1740.

Height, 31 inches.

477 Large Temple Ramma.

Carved design of plum tree in full blossom, and a dragon amid cloud forms. Date, *circa* 1750.

Length, 100 inches ; width, 16 inches.

478 Large Temple Ramma.

Companion to the foregoing.

Length, 86 inches ; width, 16 inches.

479 Old Palace Ramma.

Stork flying about pine tree painted in natural colors. A.D. 1600.

Length, 66 inches ; width, 16 inches.

480 Old Carved Buddhist Lion.

Oak, painted in blue tone. Date, *circa* 1600.

Height, 20 inches ; width, 23 inches.

481 Old Carved Buddhist Lion.

Companion to the foregoing.

482 Old Temple Carving.

Oak. Flying dragon and clouds painted in bright colors.

Height, 11 inches; width, 23 inches.

483 Old Temple Carving.

Companion to the foregoing.

484 Carved Wood Panel.

Peony design, perforated centre in form of Chinese fan. Dull red and blue tone. Date, *circa* 1750.

Height, 18 inches; width, 51 inches.

485 Carved Wood Panel.

Companion to the foregoing.

Height, 18 inches; width, 52 inches.

486 Pair of Old Shrine Carvings.

Cedar. Design of plum flowers and birds, coated with gold lacquer. Date, 1700.

Height, 5½ inches; width, 8 inches.

487 Square Temple Table.

Of elaborately carved, colored and gilded wood. The top of table is covered with leather.

MISCELLANEOUS OBJECTS

488 Old Japanese Sword.

Guard and hilt are decorated with gold and silver on iron. Scabbard is covered with old gold leather. Blade is by Amakuni. Date, *circa* A.D. 1700.

Length, 34½ inches.

489 Pair of Old Leather Boxes.

Square tall form. Covered with garnet leather, bearing plum crest in gold. Used by daimio during their travels. Date, *circa* 1680.

Height, 22 inches ; width, 16½ inches.

490 Cabinet.

With shelves and four drawers. The doors inlaid with old carvings, and applications of gold lacquer leather.

Height, 47 inches ; width, 27 inches.

491 Low Leather Screen.

The panel inlaid with two carved dragons holding up a gem. Upper ramma carved with design of peony flowers and birds.

Height, 41 inches; width, 37 inches.

492 Pair of Leather Saddle Bags.

Richly decorated with golden dragon on a red background. Date, *circa* 1680.

21 inches by 27½ inches.

493 Metal Mirror.

With broad frame which is decorated with dragons in relief. Of finely gilt bronze. These mirrors were used in Shinto temples as symbolizing the presence of a Deity. Date, *circa* A.D. 1550.

Diameter, 11½ inches.

494 Old Temple Metal Mirror.

Mounted in wood carving of the design of a flying stork and a pine tree.

Diameter of mirror, 9½ inches.
Wood carving, height, 17 inches ; width, 23 inches.

495 Old Metal Mirror.

With carved gilded wood frame.

Height, 25 inches.

496 Old Metal Mirror.

Carved wood frame in design of dragon and cloud.

Height, 10½ inches.

497 Old Metal Mirror.

Mounted in carved wood frame in design of golden cloud.

Height, 9 inches.

498 Old Metal Mirror.

Reverse side beautifully chiselled in ancient floral design. Used by the ladies of the court. Fourteenth century.

Diameter, 14½ inches.

499 Old Temple Metal Mirror.

Used in front of inner shrine.

Diameter, 12 inches.

500 Old Shrine Mirror.

Dragon and wave design.

501 Pair of Old Metal Mirrors.

Diameter, 4¾ inches.

502 Pair of Old Metal Mirrors.

In form of kikyo flower.

Diameter, 4¾ inches.

503 Old Metal Mirror.

With handle. Reverse side has beautiful chiseled work.

Diameter, 14 inches.

504 Old Metal Mirror.

With handle.

Diameter, 9½ inches.

505 Old Metal Mirror.

With handle.

Diameter, 7 inches.

506 Polished Brass Koro.

Chased design of lotus flower, the cover surmounted by a small lotus pod. A.D. 1600.

Height, 8½ inches.

507 Old Yegoro, or Koro.

With handle in form of lotus flower. Surfaced with gold.

Length, 10 inches.

508 Old Brass Koro.

Maple-leaf design in relief. Cover is surmounted with lion.

Height, 4½ inches.

509 Old Brass Koro.

Cover is surmounted with lion. Rich brown tone. Sixteenth century.

Height, 4 inches.

510 Koro.

Gold-surfaced brass. Cover is surmounted with lion.

Height, 5 inches.

511 Old Brass Koro.

Wise men in bamboo grove, in high relief.

Height, 5½ inches.

512 Old Brass Koro.

Bamboo design in high relief.

Height, 5½ inches.

513 Old Brass Koro.

Gold-surfaced. Cover surmounted with lion.

Height, 5½ inches.

514 Old Bronze Koro.

Hōwō bird in high relief.

Height, 5 inches.

515 Pair of Old Brass Sake Kettles.

Carp and wave design hammered out in relief.

516 Pair of Old Brass Crests.

Wistaria design hammered out in relief. From Hongwanji temple ceiling.

Diameter, 8½ inches.

517 Bronze Unpan, or Cloud Form Board Gong.

Used in Buddhist temples for summoning priests. Fifteenth century.

Diameter, 17½ inches.

518 Old Brass Water Pot.

Hammered out in the form of gourd.

7 inches.

519 Pair of Triple Keman.

Hammered and pierced brass, bound together by strings of beads and metal ornaments. The lotus flower ornamentation is colored in dull red and green.

Height, 31 inches.

520 Three Keman.

Hammered and pierced brass, bound together by strings of beads and metal ornaments. The lotus flower ornamentation is colored in dull red and green. Sixteenth century.

Length, 50 inches.

521 Pair of Old Brass Keman.

Hammered dragon design and bead hangings.

Height, 30 inches ; width, 14 inches.

522 Pair of Keman.

Gold-surfaced brass. Lotus flower design perforated on panel. Pendant ornament of beads. Inscription, Showoin temple. Date, 1660.

Length, 30 inches.

523 Pair of Keman.

Gold-surfaced brass. Lotus design with bead pendant. Date, 1670.

Length, 25 inches.

524 Pair of Keman.

Gold-surfaced brass. Lotus design. Date, 1695.

Length, 17 inches.

525 Keman.

Lotus plant design pierced, hammered and gilt. Pendant ornaments of beads. Date, *circa* 1500.

Length, 26 inches.

526 Old Temple Bronze Gong.

With carved wood stand.

527 Temple Gong and Stand.

The gong, of bronze, with gold surface, has an exquisite tone. The stand, of carved wood, is in the form of a lotus plant, with leaves and flowers painted green and red, and supported by a Buddhist lion lacquered in colors and gold.

Height, 53 inches.

528 Musical Sounding Temple Gong.

Hangs from the mouth of a dragon, richly decorated and gilt. The gong of bronze, the dragon of carved wood.

529 Pair of Old Hexagonal Pagoda Bells.

Such as hang from the projecting eaves of the pagodas. When set in motion by the wind, they give several distinct tones. From the Tennoji temple of Osaka. Date, *circa* 1350.

530 Old Temple Lantern.

Perforated brass, of singular form. Used at entrance of gate of Shinto temple.

Height, 41½ inches; width, 47½ inches.

531 Tall Cylindrical Jar with Cover.

Old cloisonné enamel. Dragons and clouds in green, red and other colors on a deep ivory-colored ground. Date, *circa* A.D. 1700.

Height, 9 inches.

532 Hexagonal Vase.

Old cloisonné enamel. Wild geese and clouds in grayish white and red on a rich green ground. Date, *circa* A.D.1650.

Height, 9½ inches.

533 Dish.

Old cloisonné enamel. Lotus plants in a pond, in the natural colors, on a ground of deep ivory color. The exterior is ornamented with a scale pattern, and the bottom of the foot with a lotus scroll. Date, *circa* A.D. 1800.

Diameter, 11½ inches.

534 Candlestick.

Old cloisonné enamel. The three curved legs and the bowl are decorated with scattered flowers in red and yellow enamel, on a ground of deep green.

Height, 10 inches.

535 Wine Kettle.

Of cast iron, decorated with a spray of the tsuta vine. The cover is of hammered brass, chased with a stream and chrysanthemums. Some of the flowers in green and red enamels. Date, *circa* A. D. 1700.

536 Pair of Temple Candelabra.

Bronze storks supporting lotus plants. The wings of the birds are minutely inlaid with silver.

Height, 31 inches.

537 Pair of Temple Tea Bowls.

Of enamel, with stand. Sixteenth century.
Height, 5 inches.

538 Old Cloisonné Bowl.

Conventional floral design, with Chinese characters meaning "happiness and longevity" in dull red and blue on tea-green background. Sixteenth century.

Height, 3¼ inches.

539 Small Bronze Teapot.

In the form of a dragon, the head of which forms the spout, and the tail the handle. Remarkably fine workmanship. Ascribed to Myochin. Date, *circa* 1650.

540 Old Iron Tray.

Oblong, with turned edge hammered out. Design of grapevine laden with fruit. By Yamashiro. Date, *circa* 1650.

541 Small Shrine.

Of fine bronze, richly gilt, and chiselled with lotus flowers and other decoration. Date, *circa* A.D. 1250.

Height, 7½ inches; width, 8 inches.

542 Pair of Old Temple Candalabra.

In bronze, in the form of storks holding lotus branches, the feathers inlaid with silver.

543 Pair of Temple Lanterns.

In gilted bronze. Pagoda form, with lotus base and top, surmounted by storks.

Height, 34½ inches.

544 Temple Table.

Peculiarly curved legs. Covered with gold lacquer. Came from Koya temple of Kii. Very rare example. A.D. 1600.

Height, 23 inches; length, 39 inches; width, 16 inches.

545 Old Shrine Table.

Inlaid with small panel with peony and lion design. A.D. 1650.

Lenght, 22 inches; height, 8 inches.

546 Old Bronze Temple Gong.

With carved wood stand.

547 Pair of Temple Banners.

Gold-surfaced brass, chased with chrysanthemum and lotus, the head of the banner decorated with bent straps of metal.

Length, 38 inches.

548 Pair of Vases.

Richly patinated brass, with storks and pine tree, ducks and reed grass in very high relief. Elephant-head handles. Mark, Bunseido. Date, 1840.

Height, 12 inches.

549 Yogu-Soku, or Shrine Garniture.

Comprising pair of candlesticks, pair of vases, and koro. All of gold-surfaced brass. Used in front of shrine in Buddhist temple. Seventeenth century.

THIRD AND LAST AFTERNOON'S SALE

Saturday, February 14th

BEGINNING PROMPTLY AT 2.30 O'CLOCK

550 Mitsu-gusoku, or Shrine Set.

Composed of candlestick in design of a stork on turtle, vase with lion handles, and koro with bamboo design. All of gold-surfaced brass. Used in front of Buddhist shrine. Seventeenth century.

551 Old Brass Hibachi.

Chased design of a gourd vine. Fine deep colored patina.

Height, 7½ inches.

552 Baluster-formed Vase.

Finely toned pale yellow brass. Design of various crests in low relief.

Height, 9 inches.

553 Large Hibachi.

Fine brass. The base has carved designs of dragons and waves. Lion-head handles. Date, 1700.

Height, 18 inches ; diameter, 18½ inches.

554 Old Brass Hibachi.

Pale yellow tone. Chased Karakusa design. Two-ring handles depending from lions' heads in relief. Carved teakwood stand. Date, seventeenth century.

Height, 8 inches.

555 Pair of Brass Hanging Lanterns.

In the form of shrine in boat. Gold-surfaced brass. Seventeenth century.

Height, 7½ inches.

556 Melon-shaped Hanging Lantern.

Iron frame and brass panels perforated in a net design. Sixteenth century.

Height, 13 inches.

557 Pair of Temple Lanterns.

Gold-surfaced brass. Hexagonal shrine form. Imperial chrysanthemum crest pierced on six sides. Fourteenth century.

558 Eight-sided Bottle-shaped Lantern.

With ribs prolonged and hooked to hold the chains by which it hangs.

Height, 14½ inches.

559 Pair of Temple Hanging Lanterns.

Gold-surfaced brass. The panels perforated in a hexagonal pattern. Strings of metal ornaments hang from the corners of roof. Seventeenth century.

Height, 17 inches.

560 Pair of Handsome Gilt Bronze Lanterns.

The panels perforated in design of cherry blossoms. Dragon handle at top.

Height, 24 inches.

561 Yegoro, or Incense-burner, with Long Handle.

Gold-surfaced brass, in the form of a lotus branch, the flower forming the receptac e for the incense. Used by the chief priest of a Budhist temple.

Length, 13½ inches.

562 Temple Vase.

Polished brass, in the form of an ancient Chinese bronze. Karakusa design, elaborately carved. Seventeenth century.

Height, 13½ inches.

563 Temple Candlestick.

Polished brass, in the form of a stork standing on a tortoise, supporting lotus plant. Seventeenth century.

Height, 16 inches.

564 Pair of Temple Candlesticks.

Polished brass. Beautifully chased in chrysanthemum design. Seventeenth century.

Height, 27 inches.

565 Old Brass Candlestick.

In form of lotus plant.

Height, 12 inches.

566 Old Brass Candlestick.

In form of lotus plant.

Height, 18 inches.

567 Large Hanging Lantern.

Karakane bronze. Hammered and pierced designs, with a fine green patina. From the gate of the Gion temple, Kioto. Date, *circa* A.D. 1700.

Height, 32 inches.

568 Fine Old Hibachi.

Cast iron. Artistically decorated with a relief of boatmen poling their boat against the current, and bound at top and bottom with brass. Date, *circa* A.D. 1750.

Height, 8¾ inches; diameter, 13 inches.

569 Two Brass Temple Dishes.

Perforated in a design of Tokugawa crests and gold surfaced. Seventeenth century.

Diameter, 11 inches.

570 Eight Brass Temple Dishes.

Perforated in a design of lotus flowers and leaves. Seventeenth century.

Diameter, 10 inches.

571 Pair of Old Temple Candlesticks.

Cloisonné. In the form of lotus plants with buds and leaves. Date, *circa* A.D. 1750.

Height, 27 inches.

572 Old Temple Vase.

Cloisonné enamel. In the form of a lotus leaf with bud and petals. Date, *circa* A.D. 1750.

Height, 19 inches.

573 Old Cloisonné Vase.

In various enamels, mainly blue. Ornamented with medallions. Date, *circa* A.D. 1850.

Height, 15½ inches ; diameter, 18 inches.

574 Pair of Temple Hibachi.

Gold-surfaced brass. Each ornamented with six panels of floral and other designs.

Height, 14 inches.

575 Pair of Elaborately Decorated Vases.

Gold-surfaced brass. Ornamented with peacocks and hōwō birds in relief, and minutely carved floral scrolls and other ornaments.

Height, 30 inches.

576 Pair of Rinto, or Hanging Lamps.

Brass. Carved floral decoration pendant from elaborately carved and gilded wooden brackets.

Length, 30 inches.

577 Pair of Rinto, or Hanging Lamps.

Brass. Carved floral design. Bracket carved and gilded in form of elephant heads.

Length, 24 inches.

578 Five Remarkable Temple Tea Bowls.

Gold-surfaced brass. Shallow form. From Hiyeizan temple. Made in fifteenth century.

Height, 1¾ inches ; diameter, 4½ inches.

579 Six Brass Temple Tea Cups and Saucers.

Gold surface. Chiselled in form of lotus flower. Used in Buddhist temples for offering tea to deities. Mark, Jinko. Fifteenth century.

580 Six Brass Temple Tea Cups and Saucers.

Gold surface. Fifteenth century.

581 Two Old Temple Tea Cups.

With cover and stands. Gold surfaced.

582 Three Temple Tea Cups.

Gold-surfaced brass.

583 Brass Temple Tea Cup.

With cover and stand. A.D. 1700.

Height, 3¼ inches.

584 Brass Temple Tea Cup.

With cover and stand of gold-surfaced brass. Minutely carved and chased with lotus and cloud design. A.D. 1700.

Height, 5 inches.

585 Koro, or Incense Burner.

Gold-surfaced brass. The interior is ingeniously arranged with separate plates of iron pierced in the form of Sanscrit letters so that the incense when introduced will burn in that shape. Date, *circa* A.D. 1550.

Height, 15 inches.

586 Koro.

Polished brass. Carved conventional peony design, the pierced cover surmounted by a Buddhist lion in full relief. Date, *circa* A.D. 1700.

Height, 11 inches.

587 Old Brass Incense Burner.

After design of lotus plant. Long stems form the handle. About 1700 A.D.

Height, 13 inches.

OLD JAPANESE LEATHERS

588 Panel.

Embossed deerskin. Buddhist lion among flowers in low relief.

25 inches by 17 inches.

589 Small Panel.

Embossed deerskin. Marine monsters among waves.

13½ inches by 8½ inches.

590 Small Panel.

Embossed deerskin. Pine-cone pattern.

14 inches by 9 inches.

591 Small Panel.

Embossed deerskin. Buddhist lions and foliage.

14 inches by 8½ inches.

592 Small Panel.

Embossed deerskin. Conventional design.

15 inches by 9½ inches.

593 Small Panel.

Embossed deerskin. Buddhist lions and flowers.

14 inches by 10 inches.

594 Small Panel.

Embossed deerskin. Conventional chrysanthemum design.

14 inches by 8½ inches.

595 Small Panel.

Embossed deerskin. Floral pattern.

14 inches by 9 inches.

596 Small Panel.

Embossed deerskin. Fudo and two companions.

9½ inches by 9 inches.

597 Panel.

Embossed and lacquered Himeji leather. Vase design.

32½ inches by 18 inches.

598 Panel.

Embossed and lacquered Himeji leather. Flowers in gold and dull colors on a diapered ground.

32½ inches by 12 inches.

599 Piece of Embossed and Lacquered Himeji Leather.

Floral scrolls in dull gold.

Greatest measurements, 27 inches by 20 inches.

600 Panel.

Embossed and lacquered Himeji leather Buddhist saints and floral scrolls in gold and colors.

21½ inches by 22 inches.

601 Panel.

Embossed and lacquered Himeji leather. Fugen on elephant, and floral scrolls in gold and colors, showing European influence in the design.

22 inches by 22 inches.

602 Panel.

Embossed and lacquered Himeji leather. Similar to the foregoing.

22 inches by 19 inches.

603 Panel.

Embossed and lacquered Himeji leather. Design of small fruits and flowers.

24 inches by 24 inches.

604 Panel.

Embossed and lacquered Himeji leather. Crests and kiri blossoms on a richly stamped ground.

24 inches by 18 inches.

605 Panel.

Embossed and lacquered Himeji leather. Crests and flowers on a richly stamped ground.

24 inches by 18 inches.

606 Panel.

Embossed and lacquered Himeji leather. Peonies in colors on a gold ground.

21½ inches by 18¾ inches.

607 Panel.

Embossed and lacquered Himeji leather. Peonies in dull red, with leaves in gold, on a gray ground.

22 inches by 18 inches.

608 Panel.

Embossed and lacquered Himeji morocco. Peony in flower.

27 inches by 26 inches.

609 Panel.

Embossed and lacquered Himeji morocco. Hydrangea and sparrows in gold and colors.

26 inches by 23½ inches.

610 Panel.

Embossed and lacquered Himeji leather. Various designs, in hexagonal forms.

70 inches by 23½ inches.

611 Yatsushiro Leather.

The name derived from the place of manufacture in the province of Higo. Flower and scroll pattern in delicate red, yellow and blue on white ground. This leather was chiefly used by armor-makers in the latter part of the seventeenth century. Very rare specimen.

26½ inches by 22 inches.

612 Yatsushiro Leather.

Same pattern. Made about same period as the above.

22 inches by 11½ inches.

613 Small Deerskin.

Olive green ground. Hōwō and Karakusa design in dull red and blue.

18 inches by 12 inches.

614 Old Japanese Painted Leather.

A very rare example. The lining of a breastplate or cuirass, decorated with Buddhist lions and peonies in many colors. Painting on unvarnished leather, deerskin preferably, in distemper, is an art which is perhaps peculiar to Japan. Connected with it, as color painting on paper is with water-color painting, are the arts of printing and stencilling on leather. The examples in the present collection are such as were used by the armor-makers, which were invariably in small sizes. Being intended for no other use, they were at all times rare in Japan.

Greatest measurements, 15 inches by 11½ inches.

628

615 Japanese Fawnskin.

Painted bands of dragon and cloud design, Tennin playing on sho, or mouth-organ, and other Buddhist emblems, among which may be noticed the signs Libra, Cancer, Pisces, and Gemini. Date, *circa* A.D. 1780.

Greatest measurements, 30 inches by 21 inches.

616 Small Panel.

Japanese painted leather, with a drawing in india ink and colors of Kaminari, the spirit of the thunder. After a painting by Korin. Date, *circa* A.D. 1800.

12½ inches by 9 inches.

617 Small Panel.

Japanese painted leather, with a drawing in india ink and colors of the spirit of the wind. After a painting by Korin.

12½ inches by 9 inches.

618 Small Panel.

Japanese painted leather. Two dragons in water. After a painting by Korin.

9 inches by 11½ inches.

619 Small Panel.

Japanese painted leather. Dragons in clouds, with the mystical jewel of the soul.

13 inches by 9½ inches.

620 Panel.

Old Japanese painted Kawa Fukusa. The designs are copies of illuminations from the Buddhist scriptures, painted in the manner of the Tosa school.

22 inches by 22 inches.

621 Kawa Fukusa, or Leather Tray Cover.

The design represents a collection of fans in the style of the Ukioye school.

22 inches by 22 inches.

622 Kawa Fukusa, or Tray Cover.

The design represents four Rakan, or Buddhist saints, in meditation.

22 inches by 22 inches.

623 Kawa Fukusa, or Tray Cover.

The design represents iris flowers and conventional butterflies.

19 inches by 19 inches.

624 Kawa Fukusa, or Tray Cover.

The design represents musical instruments and very old masks used in the Kamura, or sacred dances. These masks are preserved in the great temple at Itsukushima. They represent the king of the under world, the god of war, old age, and benevolence.

625 Four Japanese Deerskins.

Hand-painted, in many small circular medallions, with small landscapes of the Shijio school, on a ground of conventional rain design.

Each, about 38 inches by 28 inches.

626 Japanese Fawnskin.

Painted with many small designs of flags and emblems.

Greatest measurements, 19 inches by 20 inches.

627 Japanese Deerskin.

Painted with the "thousand storks" design.

Greatest measurements, 46 inches by 27 inches.

OLD WOOD CARVINGS AND SCREENS

628 Panel.

Carved *à jour*. With Futen, or the spirit of the storm, bearing on his back a capacious bag, whence are said to come not only the awful storms of winter, but the gentle zephyrs of spring. Rare specimen. By Marnya Tokumi, A.D. 1770.

Height, 36 inches ; width, 20 inches.

629 Altar Table.

The sides are carved with stories of the sages, terminating in brackets carved with pine branches. Painted with various colors over gold background. A.D. 1650.

Height, 29 inches ; length, 45 inches.

630 Panel.

Of carved and gilded wood, representing in full relief a grapevine with foliage and fruit growing from a rock. With a border in black and gold.

Height, 14 inches ; width, 34 inches.

631 Old Carved Oak Circular Panel.

Peony flowers and leaves carved in high relief. Beautiful color scheme.

Diameter, 15½ inches.

632 Oblong Wood Panel.

Figure of Geisha. By first Utamaro. Date, *circa* 1760.

Length, 65 inches ; width, 5 inches.

633 Gold-lacquered Tokugawa Cabinet.

Decorated on all sides with the Saigota pattern, or Japanese fret, upon which are spaced Tokugawa crests. Four strongly hinged doors provided with locks give access to small and large drawers similarly decorated. There are heavy brass handles at the sides.

30 inches by 36 inches by 18 inches.

634 Old Shrine Table.

Inlaid with carving of lion and peony. Richly colored in green and red.

Height, 12 inches ; length, 32 inches.

635 Old Shrine Table.

Inlaid with carving of quail and flower design. Richly colored with various lacquers, and ornamented with brass work.

Height, 10 inches ; length, 26 inches.

636 Old Shrine Table.

Inlaid with panel of peony carving, entirely coated with gold lacquer.

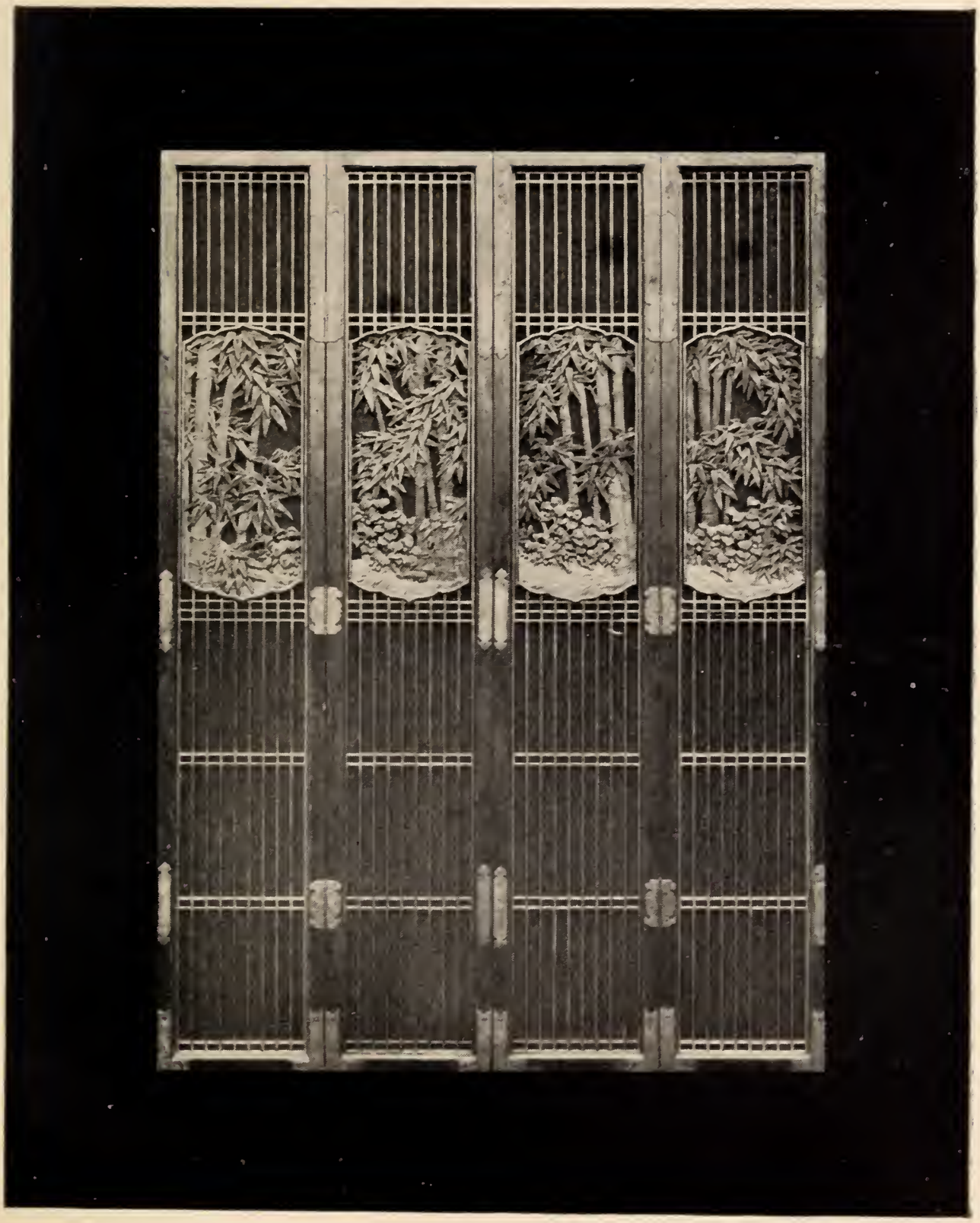
637 Old Palace Wall Carving.

Upright narrow panel in Yurshnio cedar. Carved pheasant and plum tree in full bloom. Spray of iris in foreground. Rich coloring. Date, 1720.

Height, 42 inches ; width, 6½ inches.

638 Old Palace Wall Carving.

Companion to the preceding. Design, peacock perched on rock in a peony garden.



639 Four-panelled Swinging Door of a Temple.

Carved designs of the deities of war. The color is pale green. From Tonomine temple, near Nara. *Circa*, A.D. 1600.

Height, 58 inches ; width of panel, 19 inches.

640 Shrine Fourfold with Lattice Doors.

The lattice work is coated with gold lacquer, lined with dull red brocade. Lower part of door panelled, with a design of lotus carved in relief. Date, 1680.

Height, 69½ inches ; width of panel, 12½ inches.

641 Old Oak Wood Carving.

Design of heron and camelia, tinted in pink and green. Date, 1700.

Height, 7 inches; length, 24 inches.

642 Old Wood Carving.

Gnarled branch of blossoming plum tree resting on conventional cloud. Rare specimen of wood carving, by Tatekawa Takumi. Date, 1700.

Length, 26 inches.

643 Old Carved Palace Screen.

Fourfold. Each fold is inlaid with profusely carved panels of birds and flowers in marvellously rich design. Colored in a charming green tone against a gold background. Date, 1780.

Height, 61 inches ; width of each panel, 17 inches.

644 Old Nikko Ramma.

Design of brood of chickens nestling in a bamboo grove. Richly colored with costly pigments. Date, *circa* 1740.

Height, 19 inches ; length, 40 inches.

645 Small Ramma.

Carved *à jour*, cocks fighting, and a hen, with a background of foliage. By Maruya Tokumi. A.D. 1750.

Height, 16 inches ; length, 38 inches.

646 Door.

Of gold-lacquered lattice work, with carvings representing a bamboo grove, painted green. The lattice is lined with old buff and gold brocade.

Height, 70 inches ; width of each panel, 12¾ inches.

647 Altar Table.

The sides are carved with Buddhist Tennin, or angels playing on musical instruments. Mounted on a second table of simpler form ; both covered with gold lacquer. The carvings are decorated in various enamels. A.D. 1700.

Height, 27½ inches ; length, 53 inches.

648 Old Carved Round Panel.

Lotus plants in blossom, carved in high relief and painted in natural color. Date, 1650.

Diameter, 15½ inches.

649 Richly Carved Altar Table.

The entire surface, in gold lacquer, ornamented with brass. A.D. 1650.

Height, 18½ inches ; length, 41 inches.

650 Katoguchi, or Frieze of a Shrine.

Carved in high relief with small figures and plum branches. The figures represent the performers in the plum-blossom dance. By Jinguro, the most celebrated carver of Japan. Date, *circa* A.D. 1640. (See Prefatory Notes.)

651 Large Ramma.

Carved in very high relief, with a rich scroll of peony branches and flowers painted in natural colors. From Akiwa temple, in province of Totomi. Attributed to Jinguro family. A.D. 1650.

Length, 51 inches; width, 20 inches.

652 Large Ramma.

Pine tree, scroll of peony branches, and pair of peacocks with brood, carved in high relief and treated in natural colors. From Akiwa temple, in province of Totomi.

Length, 80 inches; width, 20 inches.

653 Four Panels.

Playing lions carved in high relief, and vividly colored. By Jinguro I.

6 inches by 12½ inches.

654 Old Carved Oak Ramma.

Lions and peony, colored. From Tennoji Asaka. By Jinguro. A.D. 1650.

Length, 52 inches; width, 5½ inches.

655 Jinguro Carving.

Round panel. Coiled dragon carved in low relief. Superb coloring. Date, 1540.

Diameter, 11½ inches.

656 Jinguro Carving.

Companion to the preceding. Lion nibbling his paw, under bamboo bush.

657 Jinguro Carving.

Pair of ducks swimming in water. Graceful design. Has exquisite deep blue and red coloring, touched with gold. Date, 1600.

Height, 12 inches; length, 40 inches.

658 Jinguro Carving.

Lion and peonies, carved and enamelled. Date, 1850.

Height, 6 inches; length, 22 inches.

659 Pair of Unkei Lions.

Carved of ancient oak, wonderfully well preserved. The name of temple from which they came is forbidden to be stated here. Twelfth century.

Height, 18 inches.

660 Old Carved Shrine Door.

In four panels of narrow lattice work, with iris design at the foot of each panel. Exquisite dark blue effect. Date, 1650.

Height, 34 inches; width of each panel, 8 inches.

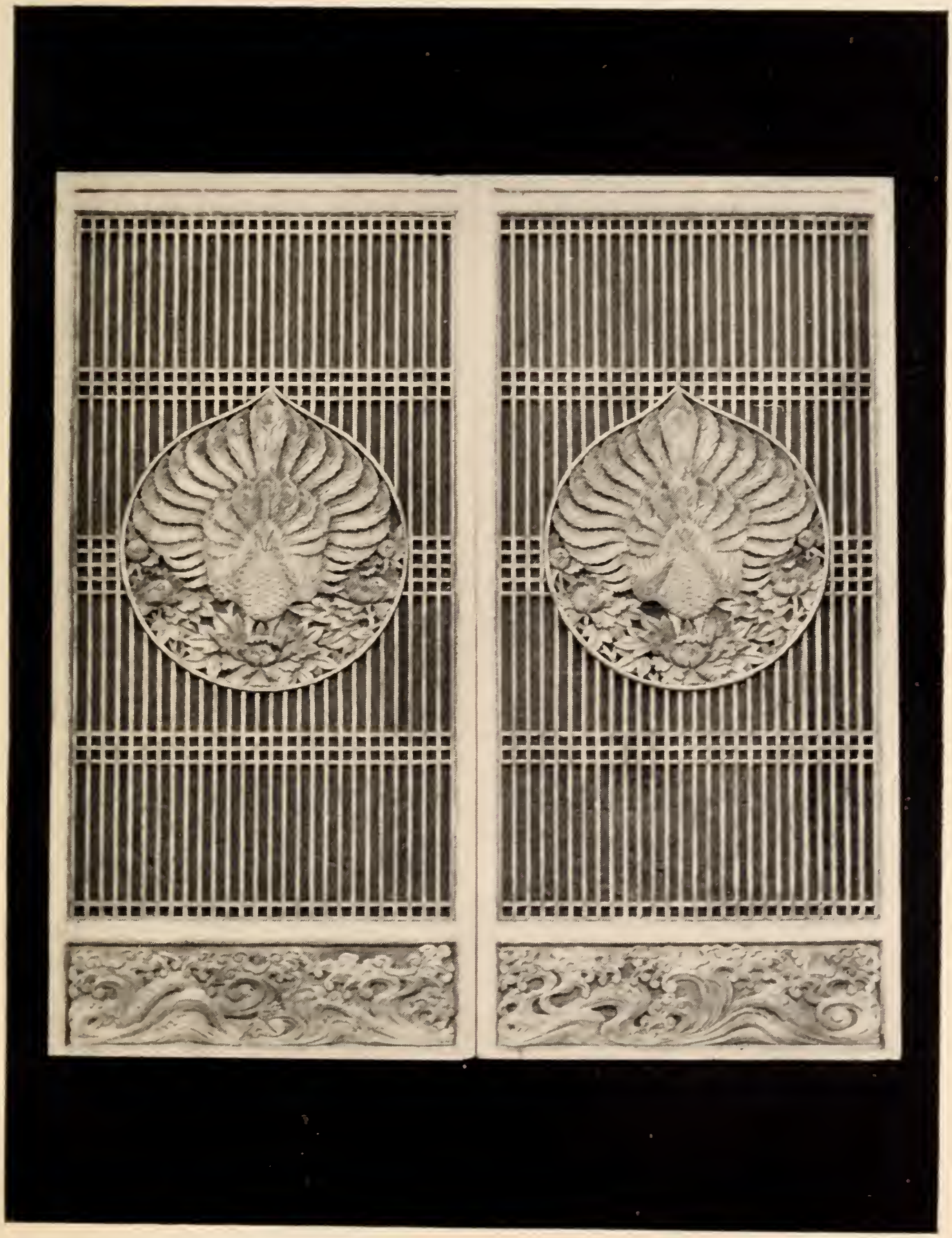
661 Old Carved Shrine Door.

In four panels of beautifully spaced lattice work. Lower part has spray of lotus blossoms. Charming blue and pink effect. Date, 1680.

Height, 40 inches; width of each panel, 12 inches.

662 Wood Carving in Open Shrine.

Monju, holding roll of Scripture, seated upon the renza, or lotus flower, borne upon the back of the sacred lion. Saddle flaps ornamented with peony flower in pure gold. Expression of



lion and grace of the deity suggest influence of Kanaoka and Takuma schools. Without doubt the work of Kokei, grandson of Tankio. Date, 1350.

Height, 8¾ inches.

663 Carved Wood Candlestick.

War deity holding peony flower, which forms candle cup. Rare specimen of fifteenth century.

Height, 10 inches.

664 Carved Wood Candlestick.

Chinese warrior holding peony flower, which forms candle cup. Rare specimen of fifteenth century.

Height, 8½ inches.

665 Hōwō Bird.

In full relief. Intended to ornament the gable of a shrine. Carved oak, colored green, blue, red, and white. Date, 1650.

Height, 9 inches ; length, 28 inches.

666 Twofold Lattice-work Screen.

Carved panels with conventionalized peacocks, and lined with old silk.

Height, 69 inches ; width, 33 inches.

667 Pediment of a Door.

Satsuma oak. Hōwō birds, carved and tinted dull gray. By Hida Takumi. Date, 1680.

Height, 23½ inches ; length, 60 inches.

668 Pediment of a Door.

Satsuma oak. Carved design of kirin tinted dull gray. A companion piece to the foregoing.

OLD LEATHERS

669 Old Dutch Leather Panels.

Hand tooled on a metallic ground glazed with rich orange lacquer. Anemones, tulips, pomegranates and other fruits painted in oil colors. These leathers were imported into Japan about A.D. 1580. They are from the ceiling of the tea-room adjoining the castle of Takamatsu, in the province of Sanuki. Under the government of the celebrated Hideyoshi, envoys were sent to Rome to open communications with the Pope, who, on their return, sent by them presents of fine leathers, rugs, and other works of art, which were later distributed by Hideyoshi among his favorite feudatories. These panels, and some others of European manufacture in this collection, were thus brought into Japan.

55 inches by 31 inches.

670 Old Dutch Leather Panel.

Companion to the preceding.

51 inches by 31 inches.

671 Old Dutch Leather Panel.

Companion to the preceding.

46½ inches by 31 inches.

672 Panel of Old Dutch Leather.

Of the same provenance as preceding, and of the same character; but with a design of fruits. parrot and butterfly among roses, tulips and anemones.

70 inches by 30 inches.

673 Panel of Old French or Flemish Leather.

In the style of Louis XIV., with arabesque

710

designs reserved in gold lacquer on the metallic ground, on a background of bluish gray.

22 inches by 22 inches.

674 Four Panels of Old Dutch Leather.

On a background of dull olive green. A large diaper pattern is reserved in the metallic ground, glazed with orange lacquer, and filled in with flowers in their natural colors.

Each, 24 inches by 21 inches.

675 Pair of Old Dutch Leather Panels.

Hand tooled on metallic ground glazed with orange lacquer, and painted in oils, with sprays of flowers and leaves in their natural colors.

Each, 29 inches by 25 inches.

676 Long Panel of Old Dutch Leather.

Hand tooled on metallic ground glazed with orange lacquer, and painted in oils, with sprays of anemones, asters and roses. Rococo style.

106 inches by 30 inches.

677 Two Panels of Old French or Flemish Leather.

Style of Louis XV., with arabesque designs, birds and flowers reserved in gold lacquer on a metallic ground. The background is painted blue and gray. One panel is much darker in tone than its companion.

Each, 28 inches by 19½ inches.

677*a* Panel of Old Dutch or Flemish Leather.

Design of urns and flowers reserved in gold lacquer on a metallic ground, and filled in alternately with ruby lacquer and a dull greenish gray.

17½ inches by 16½ inches.

678 Small Panel of Old European Leather.

Hand stamped on metallic ground glazed with gold lacquer, and decorated with fillets and flowers in natural colors.

22½ inches by 29 inches.

679 Panel of Old Dutch Leather.

Hand tooled on metallic ground glazed with rich golden lacquer, and painted with a large spray of leaves and flowers in oils.

22½ inches by 29 inches.

680 Old Japanese Kokuin Leather.

Worked in the manner of ancient Venetian leather, with small hand stamps, repeated to form a large pattern. The stamps are of unusual design—peacock's feathers, etc. They form very large rosettes, glazed with gold lacquer over metal leaf. This and following two numbers are of the highest art in leather ever attained by Japanese leather artists, and considered by all Japanese leather collectors as the only specimens of their kind in existence. From the Asano collection. Osaka Asano, a celebrated armorer, flourished between A.D. 1680 and 1750. These leathers were part of his stock used for linings of cuirasses, greaves and helmets, and for the caparisons of war-horses. Most of the collection was dispersed at the time of the revolution in Japan, but these pieces, with some others, were retained in the possession of the family until recently. This style, in imitation of the old Venetian leathers brought back by Hideyoshi's envoys, is known in Japan as the Kokuin-de, or "black seal" style, the impressions of the tools showing dark on the gold ground.

Greatest measurements, 32½ inches by 32 inches.

715

681 Old Japanese Kokuin Leather.

Companion to the preceding.

32½ inches by 32 inches.

682 Old Japanese Kokuin Leather.

Companion to the preceding.

36 inches by 20 inches.

683 Old Japanese Leather.

Known as makiye de gawa, or gold lacquer leather. The design is of birds, flowers and hōwō crests stamped in real gold lacquer on a ground of chocolate-colored lacquer. From the Asano collection. The date is about A.D. 1740.

Greatest measurements, 81 inches by 33 inches.

684 Old Japanese Leather.

Companion to the preceding. From the Asano collection.

83 inches by 36 inches.

685 Three Specimens of Old Japanese Leathers.

Similar to 684, but with a ground of dark chocolate color. From the Asano collection.

56 inches by 33 inches.

686 Old Japanese Leather.

Companion to the preceding.

56 inches by 33 inches.

687 Old Japanese Leather.

Companion to the preceding.

45 inches by 20 inches.

688 Old Japanese Leather.

Un-nan goat-skin in the style known as makiye de gawa, painted in silver and colored lacquer, in designs of birds among berries of the nan ten vine. From the Asano collection.

Greatest measurements, 36 inches by 31 inches.

689 Two Specimens of Old Japanese Leather.

Deerskin, ornamented in brown lacquer with large medallions bearing the butterfly crest of the famous Tairo family, which gave many rulers to Japan. From the Asano collection.

Largest measurements 35 inches by 24 inches.
40 inches by 26 inches.

690 Old Japanese Leather.

Bear skin in makiye de gawa style, with a design of wild grapes and flowers in rich gold lacquer on black. Date, *circa* A.D. 1680. From the Agaya Genjuro collection. The Agaya family has been from the fifteenth century among the principal manufacturers of artistic leathers in the chief seat of the industry, Himeji, in the province of Harima. These pieces were kept in the family as models from the date of their manufacture.

Greatest measurements, 58 inches by 46 inches.

691 Old Japanese Leather.

Makiye de gawa style. The pattern is known as the "mirror pattern," representing the backs of circular metal mirrors. Gold lacquer, the interstices spotted with silver lacquer. From the Agaya collection.

52 inches by 49 inches.

692 Old Japanese Leather.

Makiye de gawa style. The pattern known as kara botan, or Hindoo peony pattern, is printed in gold and silver lacquers on a grained skin of rich chocolate color. From the Agaya collection.

Greatest measurements, 56 inches by 52 inches.

718 716 718

693 Old Japanese Leather.

Makiye de gawa style. Mirror pattern in gold and silver lacquer on dark chocolate ground.

Greatest measurements, 50 inches by 42 inches.

694 Old Japanese Leather.

Decorated with various crests in gold lacquer on a grained skin of very dark chocolate color. Date, *circa* A.D. 1720.

Greatest measurements, 50 inches by 42 inches.

695 Old Japanese Leather.

With various crests in gold lacquer on chestnut colored ground.

Greatest measurements, 50 inches by 42 inches.

696 Old Japanese Leather.

Marbled with gold leaf on a ground of dark chocolate-colored lacquer. From the Makino collection.

22 inches by 27½ inches.

697 Old Himeji Leather Mat.

Centre of mat dull yellowish-brown ground, with design of kara-ko figures. Border reddish brown, with crest design of peony and lion.

Length, 18½ feet; width, 11 feet.

698 Large Panel.

Himeji leather. Design of peacock, peahen, camelia and cherry tree in flower. The background is of dull gold on a grained skin. In the foreground are violets, dandelions and other flowers. *Circa* A.D. 1700. Himeji leather,

as already intimated, was one of the most artistic products of old Japan. Pieces like this and the following numbers were specially made as presents to the daimio whose trade the manufacturers desired to secure. Model specimen from Agaya Genjuro collection of Himeji.

74 inches by 36 inches.

699 Large Panel.

Himeji leather. Lion and peony design in colors on a ground of dull gold. *Circa* A.D. 1700. Model specimen from Agaya collection.

74 inches by 36 inches.

700 Large Panel.

Himeji leather. Tiger and bamboo design in colors on a ground of dull gold. *Circa* A.D. 1700. Model specimen from Agaya collection.

74 inches by 36 inches.

701 Large Panel.

Himeji leather. Design of pheasants and cherry tree. *Circa* A.D. 1750.

74 inches by 36 inches.

702 Large Panel.

Himeji leather. Design of cats watching butterflies among poppy plants in flower. *Circa* A.D. 1720. From Agaya collection.

74 inches by 36 inches.

703 Pair of Large Panels.

Himeji leather. Design of fish swimming among iris and water plants, with a landscape in the distance. *Circa* A.D. 1720.

74 inches by 36 inches.

704 Large Panel.

Himeji leather. Design of deer and monkeys in a persimmon tree. *Circa* A.D. 1720.

74 inches by 36 inches.

731

730

705 Pair of Large Panels.

Himeji leather. Design of wild ducks alighting and swimming among reeds and flowers. *Circa* A.D. 1720.

74 inches by 36 inches.

706 Pair of Large Panels.

Himeji leather. Design of storks with chrysanthemums and other flowers. *Circa* A.D. 1720.

74 inches by 36 inches.

707 Large Panel.

Himeji leather. Tiger and bamboo design. Date, 1720.

74 inches by 36 inches.

708 Pair of Large Panels.

Himeji leather. Design of cock and hen with brood of chickens, and sparrows flying among plum branches. *Circa* A.D. 1720.

74 inches by 36 inches.

709 Large Panel.

Himeji leather. Design of a peacock and camelia flowers. Date, *circa* 1720.

74 inches by 36 inches.

710 Figure of Kwannon.

Seated on a lotus. Bronze inlaid with gold and precious stones. A present from the Grand Lama of Thibet to the Chinese Emperor. It became part of the spoils of war on the entry of the allies into the Forbidden City during the late Boxer rebellion. Dates probably from the time of the early Ming emperors. Has elaborately carved teakwood stand.

OLD BRASSES AND OTHER METAL WORKS

711 Pair of Bronze Buddhist Lions.

Red coated, with cloud-shaped reserves showing the color of the bronze. The bases are ornamented in front with an oblong design of dragons and lions damascened in gold. From a Buddhist temple near Chiba, Shimosa. Brought from China by a Buddhist pilgrim. Dates from the Ming period.

Height, 20 inches.

712 Chinese Bronze Temple Jar.

Heavy fire gilt. Stand and cover *repoussé* in high relief, with raised ornamentation of medallions and lions' heads studded with precious stones. Conventional border *repoussé* and likewise studded with precious stones. Eleventh century.

Height, 15 inches.

713 Pair of Temple Candlesticks.

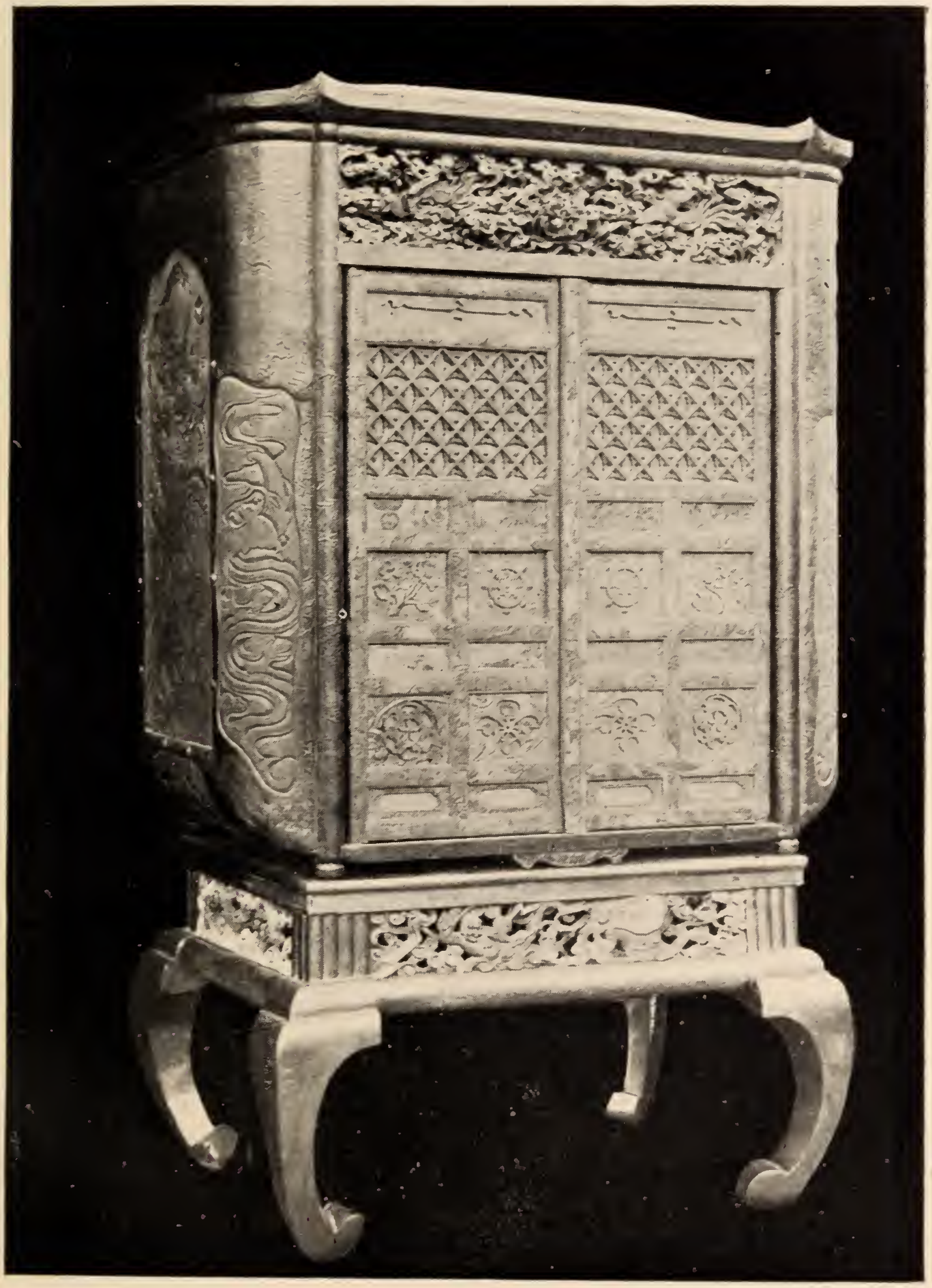
Gold-surfaced brass. Decorations of lotus flowers and leaves, ornamented with cloisonné enamel and set with precious stones. Eleventh century.

Height, 9 inches.

714 Large Temple Lamp.

Gold-surfaced bronze. Body pierced in a scroll pattern, with a panel bearing the Tokugawa crest; base and top in the form of lotus leaves surmounted by a stork. On an elaborately carved stand of Satsuma fir-tree wood.

Lantern, height, 48 inches; stand, height, 42 inches.



715 Pair of Keman.

Gold-surfaced brass. From the Shiba temple, the mausoleum of the second Tokugawa ruler, Iyemitsu. The keman are of heavy metal, with chiselled figures of Kwannon among lotus flowers on both sides, in almost full relief. The hanging chains, or yoraku, are of lotus design, in chiselled brass, and beads of turquoise. Usually these temple ornaments are of thin brass, hammered and pierced, and their hanging chains of glass beads. Their origin is from a curious custom of early Hindoo Buddhism. Ladies of rank were accustomed to present to the temple, as ex-votos, their jewelled coiffures ; but in time these keman wrought of metal and beads were substituted for them. The knot in the keman stands for the knot of silk which tied the hair ; the flowers on either side of it, for those worn as part of the headdress ; and the hanging strings of beads, for the strings of jewels pendant at either side of the head. These are two of the three keman which hung in the inner temple above the famous gold-lacquer tomb, and which were stolen during the Revolution. Highest art in brass work of early Tokugawa era. Date, A.D. 1630. (See Prefatory Notes.)

Length, 30 inches ; width, 14 inches.

716 Pair of Keman.

Pierced gold-surfaced brass. The knot in hammered work in relief, the pendant chains on each side entirely of pierced metal. Imperial crest of chrysanthemum in centre. Date, 1650.

Length, 33 inches.

717 Pair of Keman .

Gold-surfaced brass. Perforated with a design of hasukarakusa, or lotus ivy. Pendant

ornament of metal and beads. Inscription, Myogenji. Date, 1665.

Length, 25 inches.

718 Pair of Temple Banners.

Gold-surfaced brass. Finely chased with floral design on the square frames of round crests. Pendant ornament of metal and beads. Date, *circa* 1550.

Length, 36 inches.

719 Keman.

Gold-surfaced brass. The design of lotus in relief in hammered and pierced work, the pendant chains of pierced metal. Date, 1650.

Length, 32 inches.

720 Old Keman.

Gold-surfaced brass. Pendant ornaments of metal and beads. The panels are inlaid on both sides with Kwannon figures and lotus flowers.

Height, 18 inches; width, 14 inches.

721 Elaborate Brass Temple Lantern.

Shape of a pagoda. Four images of deities in full relief, with strings of bells attached to the roof.

722 Brass Temple Lantern.

Design of pierced work and strings of bells.

723 Elaborate Temple Lantern.

Companion to the preceding.

724 Pair of Temple Banners.

Gold-surfaced brass. Carved in shippo pattern, and ornamented with the kiri, dragon and lotus in relief. These banners, hanging to the temple pillars, represent those used in processions in honor of Buddha.

Length, 37 inches.

750

749

725 Pair of Large Temple Banners.

Gold-surfaced brass. Chased designs of chrysanthemum and lotus decoration.

Length, 59 inches.

726 Pair of Temple Banners.

Gold-surfaced brass. Chased design of chrysanthemum and lotus.

Length, 38 inches.

RARE AND IMPORTANT PAINTINGS BY KANEOKA AND OTHER EARLY BUDDHIST ARTISTS

727 Painted Panel.

From the door of a shrine. Representing Amida Buddha in glory, standing on the mystic lotus in the clouds, in the attitude of benediction. The flesh parts are in dull gold, the drapery in dull purple, covered with minutely wrought patterns in gold. On the blue-gray background are wavy lines in gold, radiating from the Buddha. At his feet is a small figure of a Buddhist priest in prayer. By Kaneoka Kosé.

728 Painted Panel.

From the door of a shrine. Representing Jizo, the Protector of Pilgrims. He holds in the right hand a priest's staff, and in the left the jewel of the soul. He is seated on an elaborately decorated lotus throne. The flesh parts are white, the drapery in colors and gold. Below, in an attitude of adoration, is Kwannon, in the masculine form, standing on a lotus

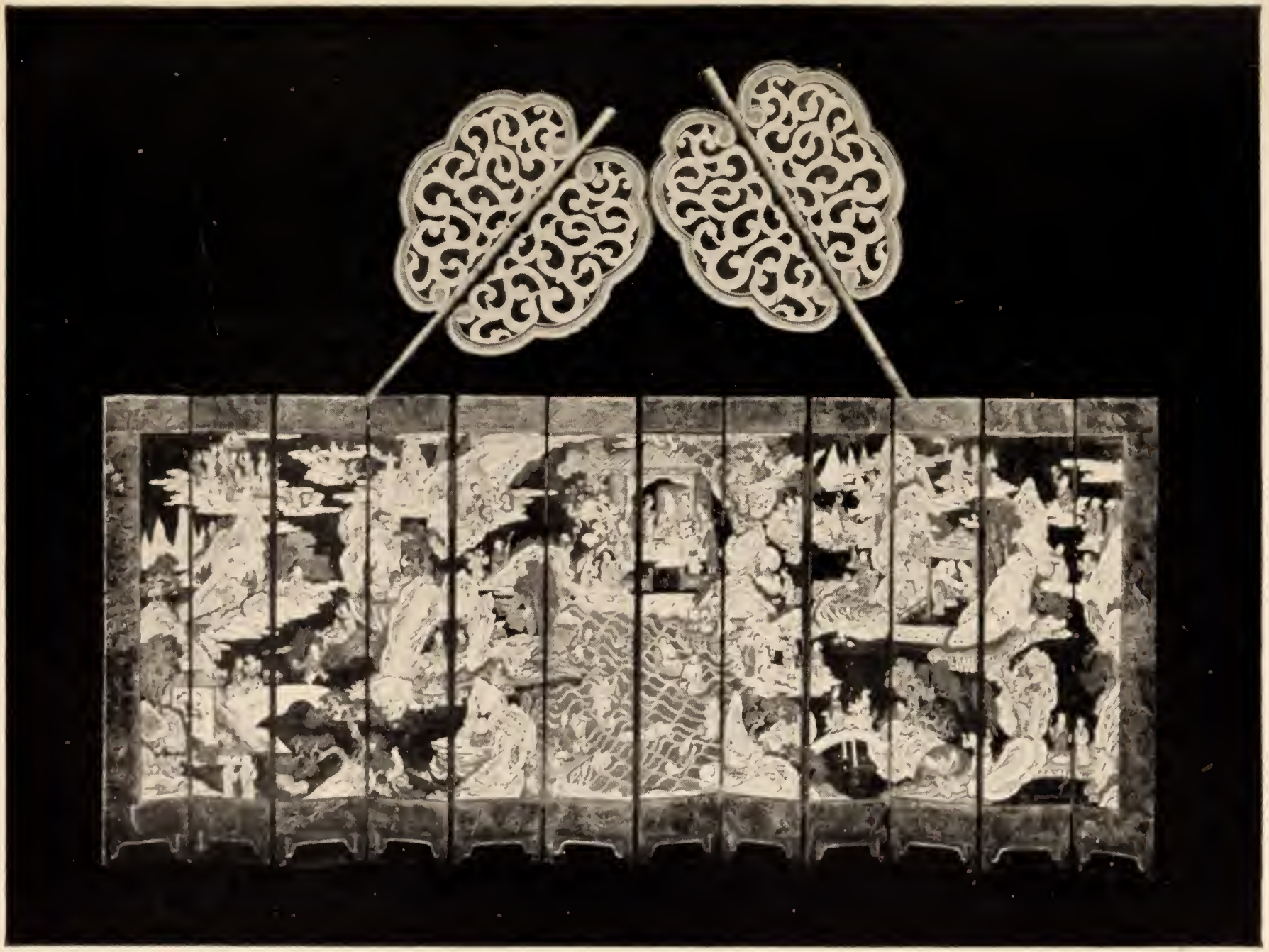
among the clouds, and holding a jewelled lotus pod. The flesh parts are in gold, the drapery in dull purple, minutely patterned in gold. By Kaneoka Kosé.

729 Painted Panel.

From the door of a shrine. Representing Daisho Fudo, the Averter of Evil, seated on an elaborately decorated throne, wrapped in flames, holding the cord to bind and the sword to smite evil spirits. The flesh parts are black, the drapery in colors and gold. Below, in an attitude of adoration, is Dai Seishi, in the masculine form, standing on the lotus among the clouds. The flesh parts are in dull gold, the drapery in dull purple, minutely patterned in gold. By Kaneoka Kosé.

NOTE.—The three paintings just described formed the panels of a door of a Buddhist shrine in the Shinto temple of Otokoyama Hachiman, in the province of Yamashiro, where occurred one of the most important battles of the Japanese revolutionary war, A.D. 1868. Owing to the decree against the union of the Buddhist and Shinto cults, issued soon after the close of the war, these magnificent paintings were torn from their place in the temple, but were happily preserved by an enlightened collector of the neighboring province of Yamato, Mr. J. Nishimura, from whose celebrated collection they have come into the hands of the present owner.

The extreme rarity of Kaneoka's works makes it desirable to say that the ascription of these paintings to his brush is not a mere assumption of the present owner. They were among the



752
751

most notable treasures of the Otokoyama temple. The expressive grace of the figures, the marvellous precision of drawing in the ornaments, and the delicacy and effectiveness of the line modelling are known as the chief characteristics of the works of the greatest of Japanese religious painters. The painting is executed on a heavy Chinese silk canvas known to collectors as the product of the early days of the Sung dynasty. This is backed with old manuscripts of several periods, some relating to Buddhist medical practice, others containing poems on Otokoyama, and commentaries on the Buddhist scriptures.

Owing to the rare good fortune which led to the utilization of the ancient rolls to decorate the panels of a shrine, the paintings are now in an uncommonly good state of preservation after the lapse of a thousand years. (See Prefatory Notes for a further account of Kaneoka and Buddhist art in general.)

730 Buddhist Scroll.

Mounted as a panel for the decoration of a room. The figure represents the Shinto goddess of the Sun, Amaterasu, adopted into the Buddhist creed under the name of Nitten. She holds a lotus stalk and flower, which bears the red disk of the sun with the "golden crow," famous in the early legends of the Kojiki.* The drapery is in lively colors, the flesh pink. Around the head is a halo with flames. By an artist of the Takuma family. Early twelfth century, A.D.

* The Bible of the Shinto faith. Translated into English by Professor Chamberlain.

731 Buddhist Scroll.

Mounted as a panel. The figure represents the goddess of the Moon, Getten, from whose one thousand intelligences the sages derive inspiration. She holds a bowl of cherry blossoms, which supports the white disk of the moon, with the white rabbit which the Japanese fancy they see in it. The flesh is whiter than that of the Sun goddess, and the colors of the drapery more subdued. By an artist of the Takuma family. Early thirteenth century A.D.

732 Buddhist Scroll.

Mounted as a panel. The figure represents the Shinto Spirit of the Storm, Susanöo, as adopted by Chinese Buddhism under the name of Futen. He holds a banner blown by the wind, as is also his drapery and the flames of the halo encircling his head. By an artist of the Takuma family. Early thirteenth century, A.D.

733 Buddhist Scroll.

Mounted as a panel. The figure represents Bonten, the four-headed ruler of the universe. In Buddhist symbolism the four heads symbolize the four quarters of the world. She holds a sceptre and lotus stalk. By an artist of the Takuma family. Early thirteenth century A.D.

The four panels just described come from a Buddhist temple of Hiroshima, in the province of Aki, on the Inland Sea of Japan.

734 A Court Lady.

She is shown half length, of the size of life, leaning slightly forward, holding in her right hand a sprig of pear blossoms. The flesh parts

762

are delicately modelled, the folds of the drapery indicated by heavy lines in India ink. By Sessai. *Circa*, A.D. 1780.

In studying this group of Japanese paintings it is well to observe the progressive steps of the change from the most ancient to the modern style, shown in the flat tints and extremely delicate line work of the earliest paintings, and the heavy lines and effect of relief in the modern.

OLD CHINESE AND JAPANESE PAINTINGS ON BAMBOO

735 Goten Sudari, or Palace Window Blind.

Of painted bamboo. An emperor of the Sung dynasty of China, with his attendant. The emperor wears the imperial "cloud" cap, and bears a sceptre of vari-colored jade. By a Chinese artist of the Ming period. From the Imperial Palace, Pekin.

736 Goten Sudari, or Palace Window Blind.

Of painted bamboo. An emperor of the Sung, with his minister, his children and their preceptor. The latter holds the younger of the two children on the back of a tame deer, while the older boy amuses his baby brother by ringing a bell. By a Chinese artist of the Ming period. From the Imperial Palace, Pekin.

This charming bit of genre has a breadth of effect and a surprising richness of color which must place it among the best original works of the Ming period. Allowance made for certain conventionalities of drawing, the variety and the naturalness of the expressions, and the

movements of the figures, and the judgment shown in the composition, prove it to be the work of no ordinary artist. We may obtain through these sudari some better insight into the great art of China than can be afforded by the decorated porcelains, almost invariably the work of inferior artists or copyists.

737 Oblong Sudari.

Painted birds, branches and rock on a red ground. From the Imperial Palace at Pekin.

738 Sudari.

Painted birds, rocks, peonies and other flowers. Chinese.

739 Sudari.

Painted birds and rock. Similar to the foregoing. Chinese.

740 Oblong Sudari.

Painted bird, flowers, vase and other emblems, on a red ground. From the Imperial Palace at Pekin.

741 Sudari.

Painted Japanese No dancer in colors and gold. Modern Japanese.

742 Sudari.

Painted pigeon and maple branches. Japanese.

743 Sudari.

Painted pigeon and camelia branches. Japanese.

763

745 Old Chinese Carved Box.

Form of basket with long handle. Various floral designs carved in relief, and inlaid with old gold leather.

Height, 18 inches.

746 Fine Old Japanese Cabinet.

Inlaid with antique carvings, colored green and red, and for the rest covered with old Japanese embossed leather in gold and colors. Doors, which are inlaid with carvings and leather, are worthy of note. With richly carved stand, coated with gold lacquer.

Height, 62 inches ; width, 38 inches.

747 Remarkable Japanese Andon, or Standing Lamp.

The shades for the lamp are of silk gauze, the frame covered with old Japanese leather, and the base inlaid with mother-of-pearl.

Height, 28 inches.

748 Pair of Old Temple Panels.

Covered with old Japanese leather, on which is applied carvings of the Spirits of Wind and Thunder. On the leathers is painted a group of rakan, or Buddhist saints, performing miracles.

Height, 71 inches ; width, 30 inches.

749 Old Panel of Satsuma Cedar.

Bird and willow tree carved in relief. Leather applied.

Height, 67 inches ; width, 33 inches.

750 Panel.

Of Satsuma cedar, painted with the subject of the Lady Tokiwa, mother of Yoshitsune,

Yoritomo and Yorinori, with her three children in the storm; a famous episode in Japanese history. The lady is dressed in blue. By Rosetsu, contemporary of Okio. *Circa* A.D. 1780. From the castle of Hiroshima.

Height, 68 inches; width, 34 inches.

751 Table Screen.

In twelve folds. Of carved lacquer in various colors and gold. The design represents the Chinese fairyland, located by the poets in the mountains which separate China from Thibet. Hsi Wang Mu, the fairy queen, is shown holding court in a rocky wilderness. By a Chinese artist of *circa* A.D. 1650. From the Imperial Palace at Pekin, part of the spoil taken by the Japanese army during the late Boxer rebellion.

Height, 29 inches; width of each panel, 6 inches.

752 Pair of Chinese Court Fans.

With long handles covered with gilt leather, the flaps of carved wood.

Length, 64 inches.

753 Old Temple Screen.

In the form of a torii, or temple gateway. The background is of old Dutch leather on which in relief are Buddhist emblems, the elephant with shrine, Chinese sceptre, gong and water-pots. The supports are carved in the form of elephants' heads. From the temple of Shoshagen in Harima. The caparison of the elephant is inlaid with mother-of-pearl and torquoises. Attributed to Ritsuo, famous for inlaid work. *Circa* A.D. 1750.

Height, 41½ inches.

764

754 Unique Folding Chair.

Elaborately carved oak. Decorated leather seat and back. From Koya temple, province of Kii. Date, *circa* A.D. 1500.

Height, 55 inches.

755 Old Leather-covered Cabinet.

With doors of four panels. Inside of the cabinet, designs of lotus plants and Buddhist deities on clouds are portrayed in gold lacquers. With elaborately carved stand.

Height, 54 inches ; width, 27 inches.

756 Circular Medallion.

Carved *à jour*, with the Spirit of Thunder beating his drum among the clouds. By Hida Takumi. *Circa* A.D. 1680.

757 Pair of Old Temple Shrine Panels.

Flying pheasant in soft green tone. Date, 1680.

Length, 22 inches ; width, 7 inches.

758 Three Ancient Corean Carvings.

In low relief. Very richly colored in gold, blue and red. Captured by Kiomasa, Hideoshi's general in command of his army invading Corea. These carvings were long preserved in the castle of Kumamoto. The subjects are the five-clawed dragon in clouds and the precious stone symbolizing the jewel of the soul. Kumamoto castle was destroyed during the Saigo rebellion of 1877. The panels came into the possession of Togiya, an art collector of that city, from whose collection they passed to the present owner.

Length,106 inches; width, 12½ inches.

759 Ancient Corean Carving.

Companion to the preceding.

Length, 68 inches ; width, 13 inches.

760 Old Palace Wall Carving.

Narrow upright panel. Design, lotus in blossom, with stork standing beneath the shelter of its broad leaves. Delightfully tinted. Date, 1720.

Height, 39 inches ; width, 9½ inches.

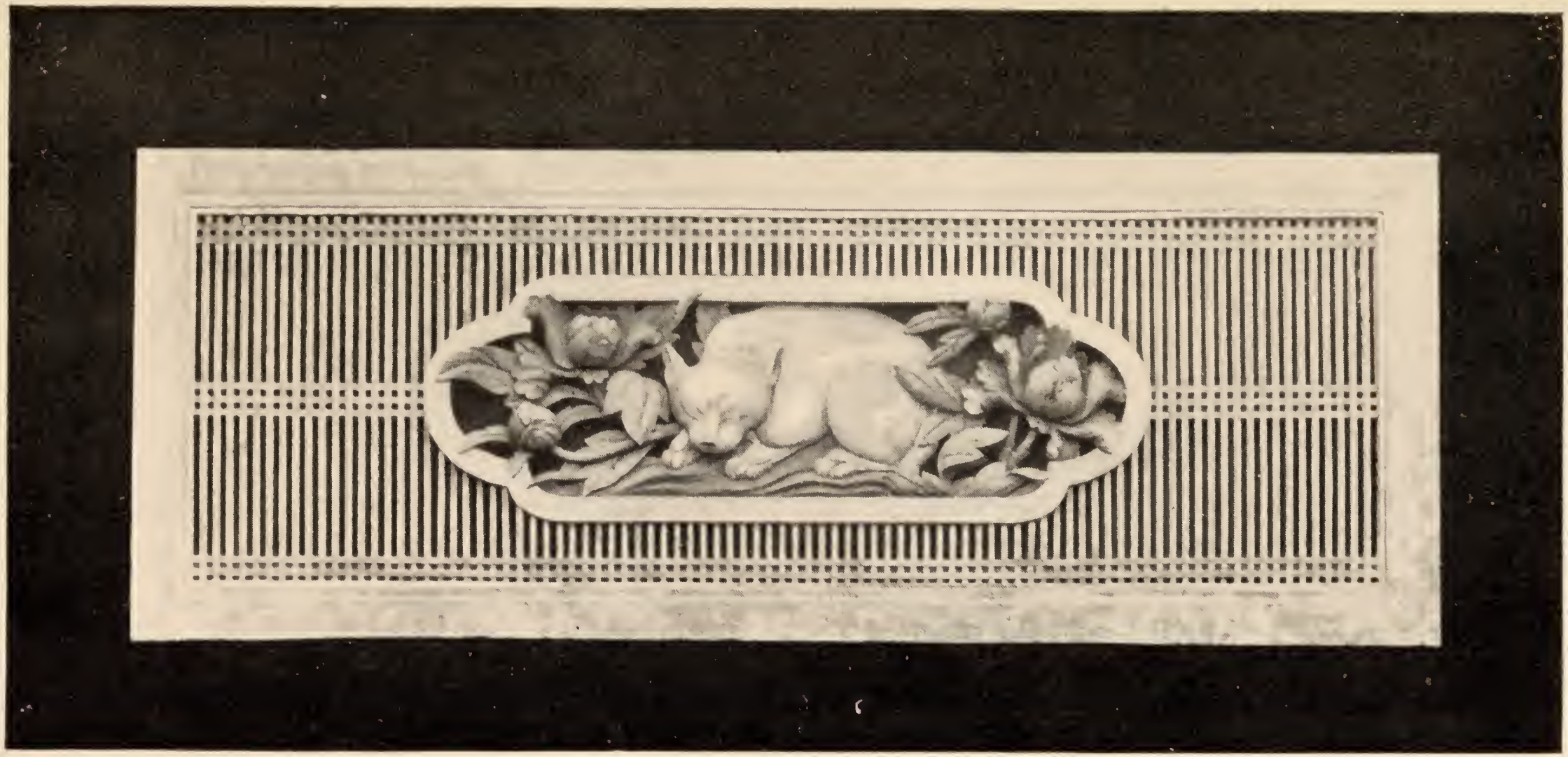
761 Cabinet Finished in Gold Lacquer.

The doors are lined within in old brocade. The exterior frieze is carved with plum blossoms and peonies painted the natural colors. The upper panels of the doors are carved with plums, the lower with the kiri crest, assumed by Hideyoshi ; the open panels between, barred with slender wooden rods, like a bird-cage. From Hideyoshi's palace of Momoyama (Peach Mountain), near Kipto.

Height, 48 inches ; width, 44 inches.

762 Panel of Carved, Gilt and Painted Wood.

The subject is a pair of pheasants in a bamboo grove. The pheasant is the symbol of affection in Japanese poetry. The frame, in the shape of a Chinese fan, is covered with gold lacquer. The carving is in full relief, showing front and back, and the subject is broadly treated, but with consummate knowledge of the action and the forms of the birds. Of the colors used, the peculiar green of the foliage, called "honoroskusho" in Japanese, is no longer produced in Japan or China.



This panel and the two following are from the celebrated palace of Momoyama, built for Hideyoshi, and are the work of the first great carvers of the Jinguro family, from designs furnished by Eitoku, who finished the work by the application of gold and colors.

Height, 19½ inches; width, 25½ inches.

763 Panel of Carved, Gilt and Painted Wood.

In the shape of a Chinese fan. The subject is a pair of hahacho (the laughing bird, frequently painted by artists of the Toso and Kano schools). The picturesque curves of the plum branches are characteristic of Eitoku's design. Carved by Jinguro I. Designed and painted by Eitoku. From the Momoyama palace.

Height, 23 inches; width, 29 inches.

764 Panel.

Of carved gilt and painted wood in the shape of a Chinese fan. The subject is a pair of yamadori (mountain birds, celebrated in the ancient poems of the Manyoshiu). The birds are resting among pine branches. The trees represented in these panels occur together continually in Japanese design and poetry. The bamboo stands for uprightness; the plum for fortitude, because it flowers under the snow, and the pine for fidelity, because of its evergreen foliage. Carved by Jinguro I. Designed and painted by Eitoku. From the Momoyama palace.

Height 23½ inches; width, 29 inches.

765 Large Temple Ramma.

Pale green lattice work, inlaid with carved panel of sleeping cat among peony flowers.

This remarkable carving was formerly over the threshold of the inner temple of Akiwa, in province of Totomi, which was partially destroyed by fire in 1774, and came into the possession of the ancestor of the collector. Ascribed to the sculptor Jinguro, with whose celebrated sleeping cat at Nikko it bears comparison.

Length, 68 inches; width, 25 inches.

766 Panel.

Of Satsuma cedar painted with a pine branch covered with lichens. By Eitoku, *circa* A.D. 1520. From the part of the Nijio palace at Kioto destroyed in a conflagration A.D. 1868.

Height, 69 inches; width, 57½ inches.

767 Old Momoyama Carving.

A clover-leaf panel. Ting Shun saving his mother's life from tigers. Magnificent tone of color. Date, 1400.

Height, 18 inches; width, 22 inches.

768 Four Door Panels.

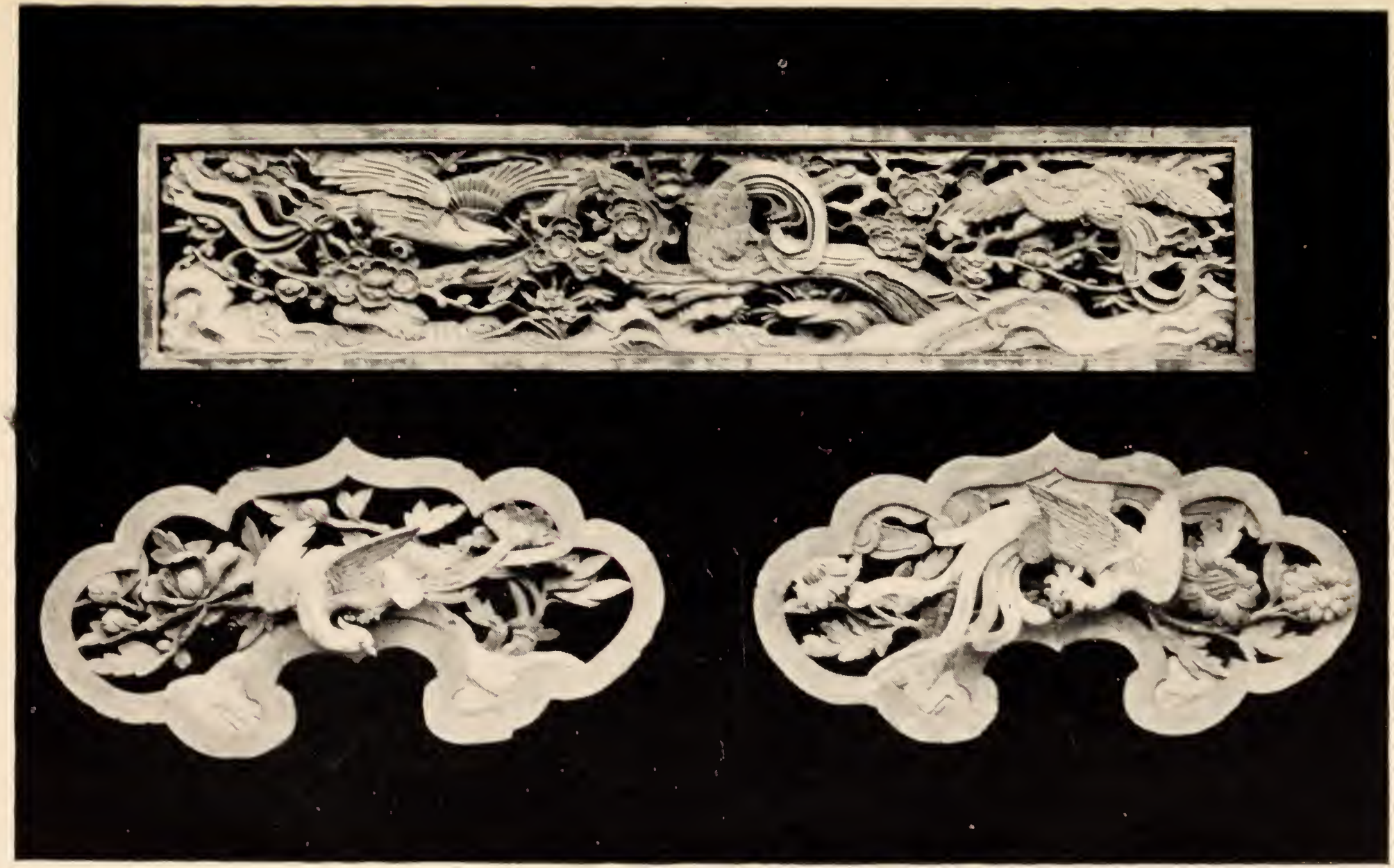
Of dark-colored Satsuma cedar painted with a garden of chrysanthemums white and red, supported by bamboos. By Oguri Sotan, teacher of Motonobu. *Circa* A.D. 1430. From a Buddhist temple of Sakai, in the province of Idzumi.

Height, 69 inches; width, 29 inches.

769 Pair of Panels.

Of fir-tree wood painted with hollyhocks, and ducks on a rock. By Sotatsu. Date, *circa* A.D. 1650.

Height, 69 inches; width, 35 inches.



770 Pair of Old Sliding Panels.

Iris flowers painted with lacquer. Ascribed to Korin. Date, *circa* 1680.

Height, 26 inches; width, 29 inches.

771 Large Ramma.

Carved *à jour* and in relief with a design of birds-of-paradise among the blossoms of a plum tree which bends over a running stream. The flowers are colored pink, the birds pink, blue and green.

Length, 69 inches; height, 20 inches.

772 Old Lattice-work Ramma.

Carved with the story of the three good monkeys, illustrating the Buddhist precept, "Thou shalt not speak, see or hear evil." Came from same temple as above.

Length, 42 inches; width, 19½ inches.

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THOMAS E. KIRBY, *Auctioneer.*